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GOES SOLO INTO  
MORNING ORBIT**  
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CARL HIAASEN • 9 / FEEDING LIKE BUTTERFLIES • 29 / THE BELIEVER • 41

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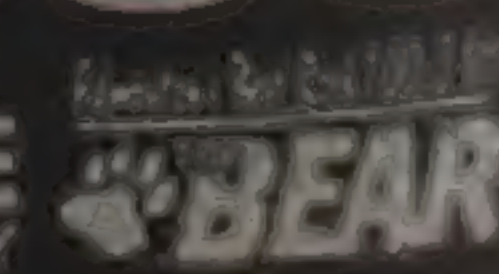


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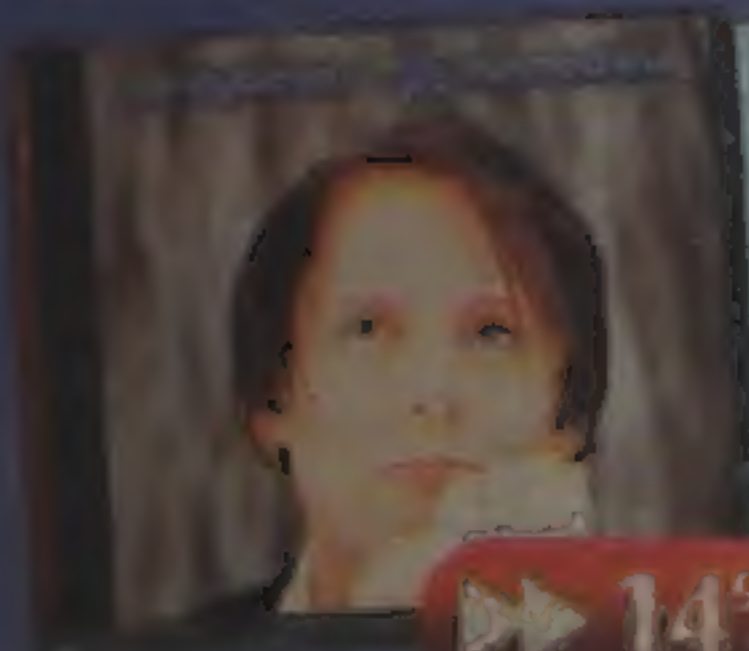
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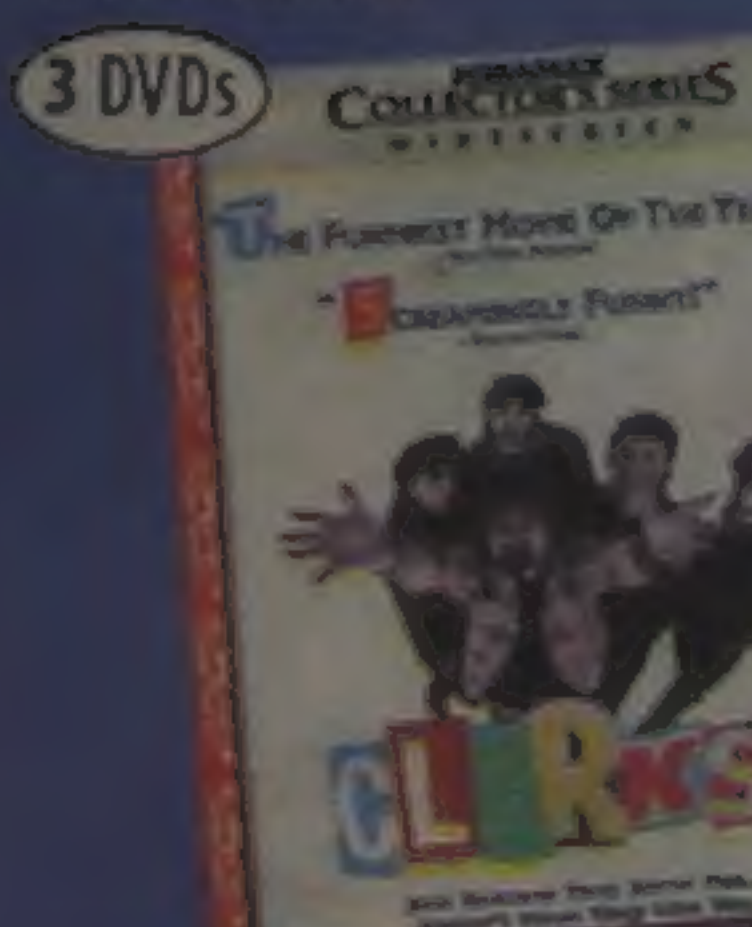
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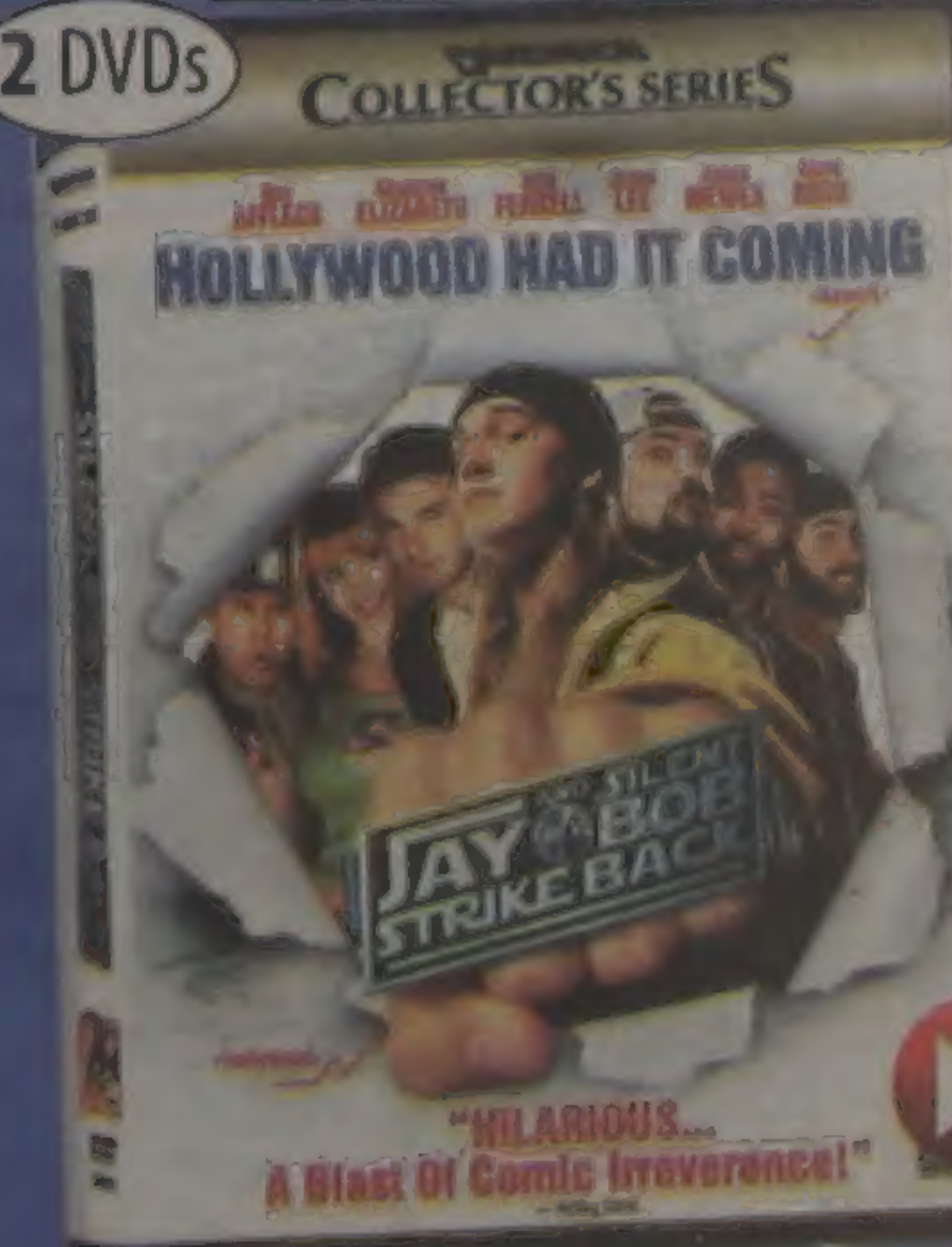


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**COVER STORY:** Moist singer/songwriter (and isn't that a provocative way of describing somebody?) David Usher has a successful new solo album out, but as our own Dave Johnston discovered, Usher wasn't exactly dripping with confidence about it before its release • 21

**FRONT:** We hope our new comic strip doesn't Bug you • 8

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**ARTS:** Theatre Notes gives you bread and circuses • 42

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## Neighbourhood watchers

Glenora residents are up arms about development—and their feet are down!

BY CHRISTOPHER WIEBE

**F**ault lines are beginning to appear along the graceful, tree-lined crescents of Glenora. Last Thursday afternoon, 75 residents of the upscale enclave gathered outside 10328 Connaught Drive to draw attention to the demolition threat hanging over the historic home and the residential infill pressures being exerted on the neighbourhood by escalating land values.

The threatened house on Connaught Drive is surrounded by historic homes that have been restored or retrofitted over the past few years. It is a clinker brick, arts-and-crafts-style, two-storey house built in 1911 by Dr. Robert B. Wells, a nationally renowned eye surgeon instrumental in establishing the Edmonton Art Gallery. The house recently sold in the \$650,000 range. Its new owners took out a demolition permit on December 19 because the house requires costly structural work (around \$150,000). They also hope

to subdivide the large pie-shaped lot in order to re-sell half of it and reportedly want to build a new home on the property, reusing materials and working with the community on architectural aspects.

"I heard about this through the grapevine," Pam Wojcicki, president of the Glenora Community League, says about the demolition permit and subdivision application. Edmonton's city planning department currently issues demolition permits with no obligation to inform anyone, and subdivision applicants are only required to inform the owners of adjacent lots. Wojcicki is worried about the snowball effect this demolition may have on the rest of the community.

## A \$25,000 question

The city's heritage planner, Robert Geldhart, says the house is on the Historic Resources Register "B List" (the register identifies buildings of merit but only municipal historic designation provides wide-ranging protection). He met with the new owners and could offer them city grants of \$25,000 to fix up the building. The owners found the offer unattractive. "The land values in the area," says one of the rally organizers, Marianne Fedori, "far outweigh any incentive to

keep these older houses on heritage grounds."

The Connaught house encapsulates a heritage conundrum that points to much deeper issues facing the city's older neighbourhoods. It is hard to argue with the city's emphasis on urban intensification to slow suburban sprawl, but how does one manage infill so that it respects the established character of these communities? The "Mature Neighbourhood Overlay" (MNO), a part of the zoning bylaw enacted by city council last June, was designed to address these concerns. Its stated purpose is to ensure that development is "sensitive in scale with existing development" and "maintains the traditional character" through a long list of detailed regulations. Every one of these regulations, however, can be "varied" or "relaxed" given the right circumstances.

For the residents at last week's rally, Glenora's problems are exemplified by the imposing house (irreverently dubbed the "Starter Castle") currently under construction at 62 St. George's Crescent. It is undeniably enormous, virtually filling the lot it sits on. At curbside, one can see evidence of numerous variances, most strikingly its close proximity to the road in comparison with surrounding houses.

One of the important elements

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BY LAKSHMI CHAUDHRY

## Merge overkill

A ruling in the U.S. federal court on February 19 delivered a dramatic victory to media corporations by eliminating important restrictions on media ownership. Analysts are predicting that mega-mergers of the past will seem like small potatoes compared to the corporate deals that will be possible under the new rules. "[The decision] strips away a critical part of the few remaining checks and balances on media conglomerate power," says Jeffrey Chester, executive director of the Center for Digital Democracy.

The ruling weakens two of the main regulatory barriers that have lim-

ited the power of American television moguls. The first is a 60-year old Federal Communications Commission rule that limits the number of broadcast TV stations a single company can own. The cap is currently set so that a single company cannot reach more than 35 per cent of the national TV audience. The second FCC rule prevented a company from owning both a cable channel and a broadcast station in the same city.

The decision in the lawsuit—which was filed by four of the biggest media groups in the United States: AOL Time Warner, Viacom, News Corp and NBC—declared these limits "arbitrary and capricious" and not in the public's best interest. The cable/broadcast restriction was fully overturned and the station ownership cap rule was sent back to the FCC for reconsideration.

Both financial analysts and consumer advocates agree that the court decision—unless reversed on appeal or mitigated by congressional action—will dramatically alter the media landscape, both in the U.S. and Canada, where the reach of all of

these broadcasters extends, to say nothing of the borderless influence of the Internet. Media deals that were impossible yesterday seem all but inevitable today. America Online can now buy NBC. Comcast, which is planning to buy AT&T Broadband, could also buy Disney.

Media moguls reacted with predictable enthusiasm to the decision. Paul T. Cappacio, general counsel of AOL Time Warner, told the *New York Times* that the rules were "an anachronism" and were "not remotely necessary to protect competition." Consumer advocates, however, say the ruling will lead to bigger and more powerful monopolies, accelerating the current trend of consolidation. "The 'prize' these companies seek is a digital land grab," Chester says. Under these new rules, gargantuan media conglomerates will have the power to control the flow of information and therefore shape public opinion. "It will be freedom for a half-dozen major companies, not the public," Chester explains.

The ruling comes on the heels of

other regulatory moves in the U.S. aimed at removing barriers to media mergers. The FCC is currently considering a rule change that will allow joint ownership of newspaper and broadcast outlets. A recent study conducted by an alliance of public interest groups, including the Center for Digital Democracy, the Media Access Project and Consumer Federation of America, shows that fully two-thirds of all existing U.S. newspaper markets and one-seventh of U.S. TV markets are monopolies. Researchers also conclude that the elimination of the cross-ownership ban will cut the number of independent newspaper owners by half.

Last month, the Bush administration also put forward a proposal that critics say will weaken oversight of media companies. The measure would shift oversight of media and cable mergers from the Federal Trade Commission to the Department of Justice. Members of Congress, consumer advocates, policy experts and two FTC commissioners have criticized the proposal, saying the DOJ

would be more lenient on media mergers than the FTC. They also complain that the two Bush appointees who drafted the proposal—FTC chairman Timothy Muris and assistant attorney general Charles James—did it behind closed doors, seeking input only from prominent corporate lawyers and not consumer groups.

The cumulative effect of the latest court ruling, along with other FCC initiatives, could be an unprecedented wave of media mergers. "One media company will be able to control several TV and radio stations, the cable system and a newspaper in a community," Chester says. "How can such power be healthy for democracy or competition?"

If you're interested in learning more about the potential impact of the February 19 ruling, [www.mediachannel.org](http://www.mediachannel.org) has an in-depth guide that explains the issues and offers tools to help you get involved. While you're there, check out their global media ownership chart. Or take a look at [Iwantmedia.com](http://Iwantmedia.com)'s media consolidation page. ☐



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# VUE WEEKLY

10303-108 St.  
Edmonton, AB T5J 1L7  
Tel: (780) 426-1996  
Fax: (780) 426-2889  
e-mail: <office@vue.ab.ca>  
website: <http://vue.ab.ca>

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## Editor/Publisher

Ron Garth

<ron@vue.ab.ca>

## Associate Publisher

Maureen Fleming

<maureen@vue.ab.ca>

## Editorial Directors

Dave Johnston

(Music Editor) <dj@vue.ab.ca>

Paul Matwychuk

(Managing Editor) <paul@vue.ab.ca>

## Production Manager & Webmaster

Lyle Bell

<lyle@vue.ab.ca>

## Office Manager

Glenys Switzer

<glenys@vue.ab.ca>

## Layout Manager

Sean Rivalin

<sean@vue.ab.ca>

## Art Director

Dave Johnston

<dj@vue.ab.ca>

## Sales and Marketing Manager

Rob Lightfoot

<rob@vue.ab.ca>

## Advertising Representatives

Samantha Alexander

<advertising@vue.ab.ca>

## Distribution & Promotions

Representative

Erika Borgersen

<erika@vue.ab.ca>

## Local Advertising

Call 426-1996

## National Advertising

DPS Media (416) 413-9291

## Contributing Editors

Wayne Arthurson (Music Notes)

<musicnotes@vue.ab.ca>

Dan Rubinstein (News)

<dan@vue.ab.ca>

Glenys Switzer (Listings)

<listings@vue.ab.ca>

Juliann Wilding (Style)

<juliann@vue.ab.ca>

## Contributors

Ruben Bolling, Richard Burnett, Colin Cathrea, Lakshmi Chaudhry, David DiCenzo, Laura Dunnigan, Phil Duperron, Rockie Gardiner, Hart Golbeck, James Grisdal, Cam Hayden, Dennis Loy Johnson, Allison Kydd, Kevin Mager, Rick Overwater, Sibylle Preuschat, Steven Sandor, Gabino Travassos, John Turner, Catherine Walsh, Christopher Wiebe

## Cover Photo

Margaret Malandrucolo

## Production Assistant

Michael Siek

## Administrative Assistant

David Laing

## Printing and Film Assembly

The Edmonton Sun

## Distribution

Stewart McEachern

Bob Riley

Clark Distribution

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# Something in the air tonight

Tang Lee is very particular about the buildings he lives in

By DAN RUBINSTEIN

Year after year they complained about headaches, irritated eyes, fatigue and nausea, but nobody paid much attention to the judges and support staff who worked in the historic Court of Appeal building in downtown Calgary. Finally, in January of 2001, when tests confirmed that the 90-year-old courthouse was contaminated with toxic airborne fungi released by mould, judges and staff were evacuated. The building remains vacant to this day.

Despite Chief Justice Catherine Fraser's assertion that two-thirds of judges and three-quarters of the rest of the staff were suffering from respiratory problems and other health ailments, the province didn't take them seriously. Justice Minister Dave Hancock figured providing better facilities wasn't the government's responsibility. Ralph Klein suggested judges were faking illnesses so they'd be moved to better digs, a foot-in-mouth comment he apologized for nearly a month later when the judges threatened lawsuit.

"In the past, people were called 'crazy' for going public with these types of issues," says Tang Lee, a prof in the University of Calgary's faculty of environmental design who played an instrumental role in the campaign to get Cowtown's courthouse condemned. "But it's not psychosomatic. These people are judges!"

Lee, an internationally recognized expert in solar energy, sustainable design and indoor air quality, was in Edmonton last week to conduct a pair of "healthy home" workshops. Tapping into his diverse experiences as an architect, a researcher and a fish farmer, Lee had the 20 or so participants at the first of two Friday sessions engrossed in subject matter that the typical urbanite would likely consider dull. But by

end of the three-hour seminar, as Lee warned us about the dangers of vacuuming, I had gained a new understanding about the microscopic hazards of our world.

## Subterranean homesick blues?

According to Lee, the average North American spends between 90 to 95 per cent of their life in an indoor environment—mostly apartments and houses. But how often, he asks, do we think about the air quality, lighting or acoustics in our homes? Sure, we deem dozens of other health concerns more important. But your home *can* make you sick, he says, and following a few simple steps will help diminish the danger.

Lee, who also talked about energy efficiency, renovation and construction, was brought to the city by the Edson-based Green Foundation ([www.auraborealis.com](http://www.auraborealis.com)), a non-profit organization that promotes sustainable communities and "wise technology choices." The workshops were held, in a marriage of practicality and symbolism, in the Salvation Army's straw bale classroom, located near 118 Ave and 85 St. Built by the Green Foundation and completed last November, the stand-alone building, about the size of a two-car garage, is used by the Salvation Army as a "healing centre" for its rehab programs—a fitting application indeed.

With its stucco-covered, naturally-insulated straw bale walls, energy-efficient windows with maximized southern exposure to reap the sun's heat, plus a concrete slab floor that absorbs and then radiates out heat from the high-efficiency wood stove, the straw bale classroom is the type of structure that'd rate high on Lee's report card. "It's a living example of healthy house," says Green Foundation executive director Paul Belanger. Even with the temperature below -10°C last Friday and the woodstove remaining off for a couple of hours, it

so warm in the room that a window had to cracked opened to keep

the temperature comfortable. Energy efficiency like this saves money, Belanger says, but people are generally reluctant to invest and innovate up front regardless of the potential for a "huge payoff" in the long run.

Similarly, like Lee, Belanger doesn't think the average person bothers to contemplate the conditions inside their living space very often. "They're just not aware how serious some of these problems can be," he says. "It's an epidemic. People spend about 95 per cent of their time indoors—and it's killing them."

## So, doc, what's the verdict?

It may be killing judges in Edmonton, too. Although there's no conclusive scientific evidence behind it, the statistic is jarring: 20 Edmonton judges have developed cancer since 1981, compared to five judges in Calgary. There are concerns that the city's main downtown courthouse might be suffering from Calgary-like "sick building syndrome," a possibility Lee has been asked to investigate.

Before diving into that project, Lee will continue to juggle dozens of different commitments. He recently spent a few months as a visiting professor at California State Polytechnic University's John T. Lyle Center for Regenerative Studies, an experiment in sustainable living and learning located in a wooded section of the school's Pomona campus. Students there plant their own food—harvesting crops planted by a previous generation of students, putting seeds in the ground for those who will follow—and harness solar power for their dorm/classroom complex. "It's gimmicky," Lee says, "but it leads to the realization that what I teach is not technology; it's attitude."

In Edmonton's straw bale classroom, in front of a group characterized predominantly by beards and plaid shirts—men who are in the process of building and renovating homes—as well as scientists, educators and a realtor, Lee also talked about his fish farm just east of Calgary, where he raises an African freshwater fish called Tilapia, snails ("You can sell more if you call them escargots") and eels for con-

sumption. He uses no chemicals, antibiotics or hormones; the waste heat, humidity and water from Canada's largest tropical fish farm is discharged into Lee's hydroponic greenhouse, where he uses high-tech gear seized from pot operations by Calgary police (and given to Lee "for research") to grow vegetables for market. It's a holistic approach, he says, that's both practical and profitable.

## Your carpet is a sewer!

Refreshingly, Lee's work is fundamentally dedicated to ideas people can use in their everyday lives. The last half-hour of his PowerPoint presentation was devoted to tips for the average homeowner or tenant: spend the extra couple of dollars and buy a "pleated" filter for your furnace because the cheap filters only prevent particles from entering the furnace, not the air it discharges for your lungs; use hydrogen peroxide, not toxic chlorine bleach, to kill the moulds which hibernate and eventually flourish in your ductwork depending on humidity and temperature; remove all the carpets from your house—they're a chemical sewer; air your mattresses out at least once a year; avoid vinyl wall coverings and treated wooden furniture or fixtures because of the toxic chemicals they emit. "That new house smell?" he says. "It's basically a chemical soup."

"Vacuuming?" Lee asked rhetorically before wrapping up. "Don't vacuum, folks. The vacuum has a bag and the bag has to be porous or it would explode. So the little particles just flow through. You're just picking them up off the ground and sending them swirling into the air." Standing on his feet now, excited, energized by an enthusiastic stream of questions, he continues. "This is very logical, folks. The sky's the limit on what you can learn. There's a lot of information out there. The decision is up to you."

When I told a friend about these hints that night, he said "Done! No more vacuuming. No more cleaning

SEE PAGE 8



THREE DOLLAR BILL

By RICHARD BURNETT

## Fire down below

Last summer, a friend and I were well into our second pitcher of sangria on an outdoor terrace checking out the catwalk that is Montreal's famed Crescent Street when a fire truck, stuck behind a cherry-red Ferrari and a convertible Jag, inched slowly past us. That's when three wannabe supermodels demurely sipping their spritzers at the table next to us suddenly stood up, breasts heaving, and began jubilantly catcalling

Montreal's finest, wolf whistles and all.

So I too, overcoming my natural reserve, stood up in my hot pink microshorts, hands on my hips (thumbs forward, of course) and screamed at the waving firemen: "Open your hydrants and hose me down, honey!"

Let's just say that after my joyous outburst the firemen were no longer the centre of attention. Then last month another friend gave me *Clin d'oeil* magazine's homoerotic *Clin d'oeil à nos héros* 2002 calendar of ab-fab Canadian firemen in various states of undress, with proceeds going to the Quebec Firefighters Foundation for Burn Victims.

But after September 11, I wondered if these studmuffins are tired of all the adulation and sexual objectification. More important, what's it like being gay in the firehouse?

"Firefighters usually are good-looking guys—every girl's dream," says bisexual Montreal firefighter "Jonathan,"

who didn't want his real name published. "Women are always excited to meet us and the fire department tries to keep that image. But many firefighters are bisexual. Those I know [who are bisexual] say it's because firefighters are more adventurous. But we don't talk about it. It just is. Besides, you don't want to be an open book because then nobody wants to read you anymore."

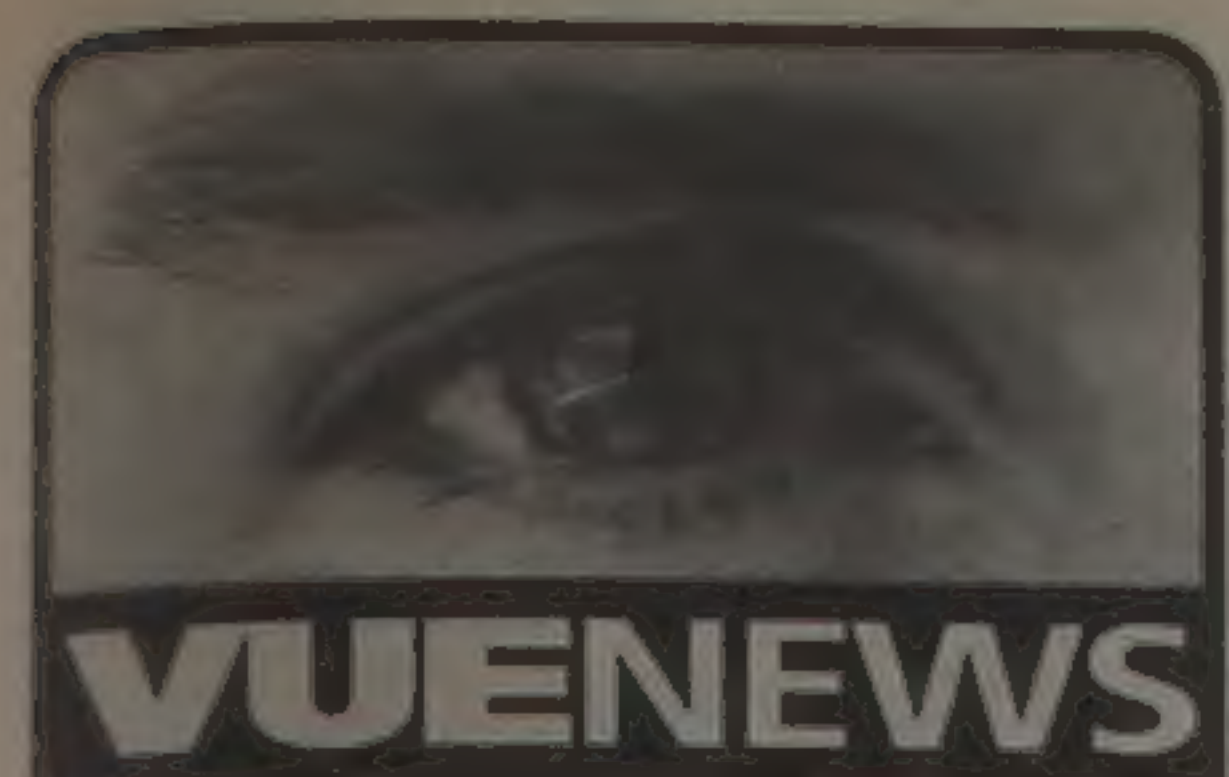
With all that close contact, I ask, is there any hanky-panky in the barracks? "Sex in the firehouse is off-limits, though I'm not saying it never happens," Jonathan says. "But it is out of place. Why would you take that risk?"

Jonathan doesn't know any "100 per cent" gay firefighters in the Montreal Fire Department and points out that he's the only firefighter who's a member of the Quebec Association of Gay Police Officers and Firefighters. "About 35 police officers are members," he says. But when it comes to marching with the

association at Gay Pride parades, "you don't know how many firefighters and police don't want to participate."

The bond between firefighters, which was made stronger when hundreds of their "brothers" died on September 11, Jonathan says, is not threatened by a gay or bi firefighter's sexuality, though the fire department's tight closet would seem to indicate otherwise. (One colleague even sent an e-mail telling Jonathan he loved him after the tragedy.) "I am the happiest man in the world living my life the way I do, whether I sleep with men or women," Jonathan says. "I love being a firefighter. It's a great job. I get great satisfaction knowing I'm helping people. You also have to love the danger and the unknown because every day you jump into that truck, you never know what's going to happen. It's an adventure and I believe that adventurousness applies to the personal lives of firefighters as well." ☺





**VUE NEWS**  
YOUR ALTERNATIVE GUIDE TO  
WHAT'S REALLY GOING ON...

## BUSINESS

### Financial Royalty

TORONTO—It's called an economic slowdown, but how severely you feel its effects seems to depend on which lane you're in—and the type of car you drive.

Despite doomsday forecasts about our worldwide financial slump, and in the face of his own warnings about the Enron scandal and similar "speculative excess" instigating a crisis in investor confidence, Royal Bank of Canada president and CEO Gordon Nixon announced a record \$722 million profit for the bank in the first fiscal quarter of 2002 on Friday. "In the opening years of the 21st century," he said, "we find ourselves burdened by concerns about the integrity of business, the vigilance of management and boards of directors, and the credibility of public information and financial statements."

Puzzled? All the talk about the need to tighten our belts in the Wake of September 11™, all the government cut-backs and layoffs—yet the Royal Bank is somehow making more money than ever before? Nixon credited much of the windfall to commercial banking acquisitions in the U.S. and "cost control" measures. It was the *Globe and Mail*, by the way, that pegged the profit at \$722 million; Southam News reported that the bank posted a net income of \$734 million for the quarter and quoted Nixon as saying "Our results reflect a solid start to 2002" while Royal Bank chief risk officer Suzanne Labarge incongruously reckoned "The outlook for the remainder of fiscal 2002 remains cloudy."

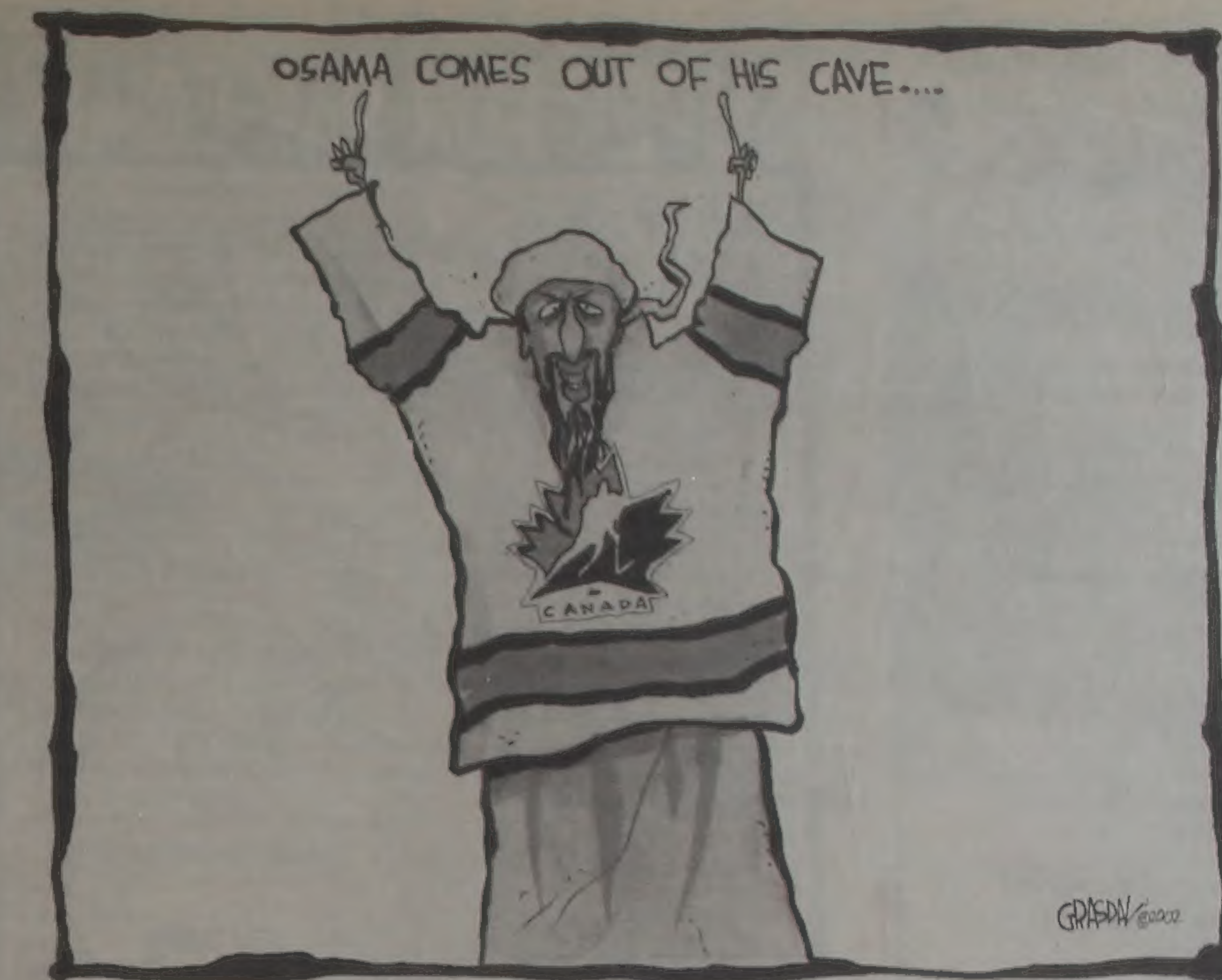
So why this discontinuity between the global economic picture and the bank's stocked vaults, between the Royal Bank's verbal and financial statements? The answer could be related to the logic that allows bank credit cards to charge interest rates as high as 18 per cent while the banks pay consumers interest rates down in the two per cent ballpark. "I think they look grotesquely high, especially at this time of economic slowdown," Liberal MP—and former Royal Bank chief economist—John McCallum said about credit card interest charges a month ago. Those profit totals look pretty grotesque, too. —DAN RUBINSTEIN

## MUNICIPAL AFFAIRS

### City council to enter attack mode on commuters?

EDMONTON—The news reports on CBC Radio made it sound like city councillor Stephen Miller was proposing "attacks" on suburban commuters. And judging by the fiery reaction from people like St. Albert mayor Richard Plain, who told the *Edmonton Journal* that "a tax" on commuters was "probably one of the worst ideas" he'd heard of generating revenue, Miller might as well have called for attacks.

What he asked about at a special



council meeting last week, though, was the feasibility of levying a one per cent payroll tax on commuters who live outside city limits but drive into Edmonton every day to work. Miller's idea, just a fledgling thought that realistically has little chance of survival, would help the city reduce its growing, multimillion-dollar budget shortfall and at the same time bill commuters for the roads and city services they use without fully paying for.

"I'm not saying that's the answer, and people might have a stroke, but we need to worry about our citizens who are paying for all the facilities," Miller said. To Plain, however, imposing such a scheme would be akin to declaring war. "As far as I know, Edmonton's lifeblood depends on people, goods and services flowing in and out," he said to the *Journal*, hinting that St. Albert could respond to this shot across its bow with a tax of its own.

Odds are good that the idea will quietly fade away and the city will go back to more established methods to bolster its budget—i.e., lobbying the province for funding. While the "municipal rights" movement in Canada is on an upswing, led by people like urban theorist Jane Jacobs who feel that big cities should have more control over their own finances, there's another opportunity here: the chance to attack urban sprawl by instituting taxes like the one Miller mentioned.

The C.D. Howe Institute, quite coincidentally, released a report last week concluding that property taxes, user fees and growth-related development charges could be an effective weapon in the fight against unchecked growth. Currently, the report said, municipal taxation and fee practices undermine the planning rules which are intended to stimulate public transit and high-density development while reducing gridlock, pollution and encroachment into green space. "You've got to look at these municipal-financing tools and make sure they are not moving against the planning tools," study author Enid Slack said to the *Globe and Mail*. "To the extent we don't, we are subsidizing sprawl."

Wonder what she'd say about attacks on commuters? —DAN RUBINSTEIN

## QUEBEC CITY

### Good fences make good summits, says RCMP

OTTAWA—The best defence... is a good fence. At least that's what the RCMP concluded in an internal evaluation of policing at last April's Summit of the Americas in Quebec City.

The 230-page report, obtained by Southam News through the Access to Information Act, says that the 4.5 kilometre-long, two metre-high metal and concrete fence cordoning off the summit site was "essential" towards the "complete success" of security measures. "The use of this kind of fence for this kind of event," it said, "must be repeated in order to separate violent protesters from the dignitaries present at the event."

That finding stands in sharp contrast to the "wall of shame" label affixed to the fence by activists and media commentators. To them, it was a symbol of all that was wrong with summit policing, which also featured "abusive" use of tear gas and rubber bullets, according a report released by a panel of civilian observers promptly after the end of the summit.

Groups like the Canadian Civil Liberties Association, as well, remain critical of the fence and RCMP practices. And they appear to have supporters in Ottawa, too. "If a younger generation cannot get across its message to people without being intimidated by 10-foot barbed wire fences, how are you going to get down to their level and listen to them?" Liberal senator Eymard Corbin said to Southam News. "They want their voices to be heard." —DAN RUBINSTEIN

## INTERNET

### The copyright stuff

WASHINGTON—Once again, the United States Supreme Court has been called in to be the sole arbiter of how

copyright will be protected on the World Wide Web.

In the wake of controversial decisions over the extension of America's current copyright law (which affects writers and artists across the globe) and the decision to pull the plug on the music-sharing service Napster, a collection of pro-Internet groups has decided to challenge the current American copyright law (which, by the way, is almost exactly in line with that of the EU), stating that it does not reflect the digital reality of the 21st century.

The court has agreed to hear the case. And since lawmakers in Canada have been shy to legislate the Internet, our nation relies on American rulings to decide what can and cannot be allowed on the Web.

By law, copyright in America and Europe lasts for 70 years after the creator's death. Mark Lemley, head of the Internet Archive, one of the groups launching the suit, said that while the law protects the interests of commercially successful artists, it banishes less successful works to dust. If a less popular writer's book goes out of print before the 70-year deadline, it is, for all intents and purposes, lost forever. Lemley thinks that the Internet can keep more books, films and music in circulation.

"Digital archives could inexpensively make the other 9,853 books published in 1930 available to the reading public starting in 2005," Lemley told the Associated Press. "[If the law] still stands, we must continue to wait, perhaps eternally, while works disappear and opportunities vanish."

According to the group, the lawsuit is more about using the Internet to preserve creative works than exploiting the artists.

The current copyright law is not up for review until 2018, and the Bush administration is battling to keep the current law intact. "The concerns and values reflected in the First Amendment are therefore fully satisfied [by the current law]," U.S. solicitor general Theodore Olson told the court. —STEVEN SANDOR

## VUEPOINT

BY DAN RUBINSTEIN

### Never crisis wolf

Lefty intellectual Noam Chomsky's most notable book was his comprehensive condemnation of contemporary government, *Manufacturing Consent*. If Chomsky ever decides to write a sequel focussed on Alberta politics, he'll have to change the title only slightly—*Manufacturing Crisis* is the perfect way to describe the Machiavellian methods of Ralph Klein's Tories.

Alberta's current healthcare "crisis," critics of the Tories have long charged, is actually a homegrown product of provincial policies. When you cut staffing and funding levels, they point out, the quality of care suffers. Then, when you need an excuse to help all your pals in the for-profit healthcare biz, presto! You simply tell the public that the system is full of holes and you'll need more than a Band-Aid to fix it.

Environment Minister Lorne Taylor attempted to adopt this crisis-creation strategy last week when he cried wolf about the possibility of the Kyoto greenhouse gas accord taking a \$40 billion bite out of the Canadian economy. That's a lot of money—and it turns out Taylor got his figures from a 15-month-old study, for he later conceded that an easier-to-stomach \$500 million has also been cited as the potential cost.

But the Tories' peculiar reversal of crisis management ideology is most apparent in the actions of Learning Minister Lyin—sorry, pardon me—Lyle Oberg. Just two days after saying he lacked the necessary evidence to prove that the teachers' strike was causing "unreasonable harm" to students, he changed his mind last Thursday and pushed caucus to legislate teachers back to work. The reason for the shift, he explained, was because he'd been swamped by hundreds of calls—maybe even a thousand!—from parents and students deeply concerned about the strike's effects.

On Monday, however, when the Alberta Teachers' Association went to court hoping to overturn the province's go-directly-to-school order, the facts contradicted Oberg. Government communication logs revealed that 894 people had phoned Alberta Learning and fewer than 90 of them said the strike was causing them unreasonable harm. I'm no mathematician, but the last time I checked, the numbers 90 and 1,000 were pretty far apart; one would have to almost want to make a mistake to confuse the two.

The ATA expects to hear on Friday whether the Court of Queen's Bench will quash the government's move or tell the teachers to stay in school. But it doesn't really matter, because the long-term problems of overcrowded classrooms and chronic underfunding will persist until the government realizes it has a real crisis on its hands—one that it in fact created, intentionally or otherwise. ☺



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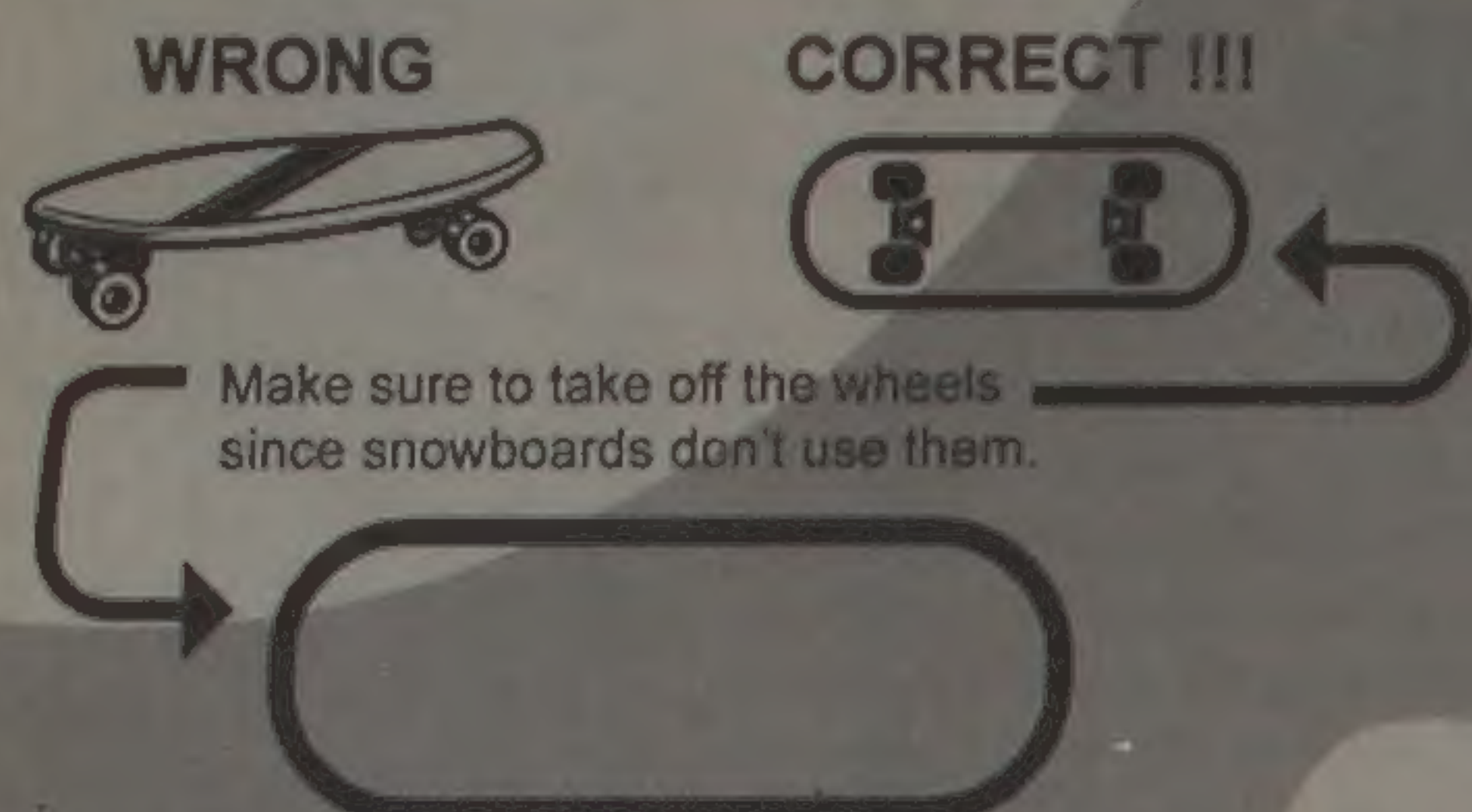
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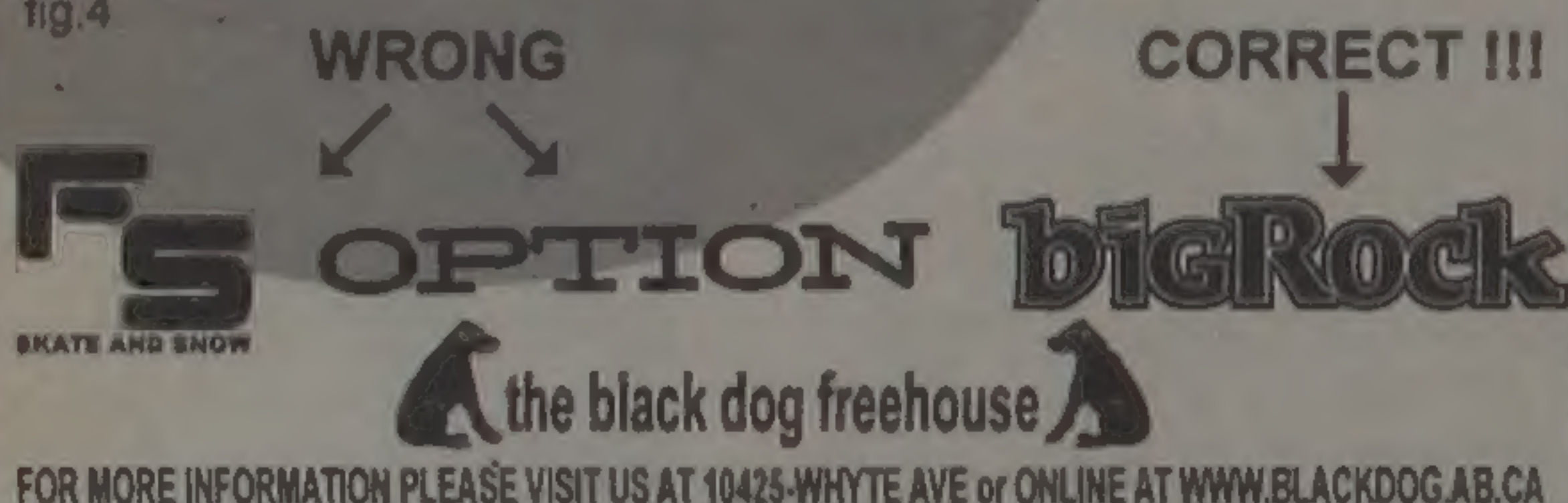
STEP TWO: Find a picture of a snowboard or a snowboarder. If one is not available find a picture of a skateboard and modify. (see fig.2) fig.2



STEP THREE: Give them the details. In a situation where the client doesn't give you the information in time for the ad deadline just make something up and plead ignorance. (see fig.3) fig.3

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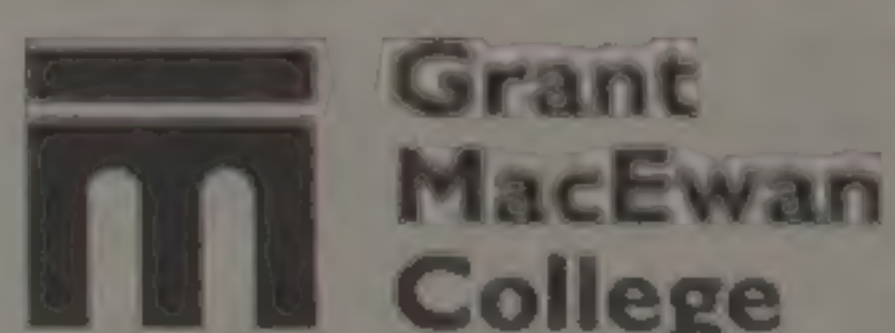
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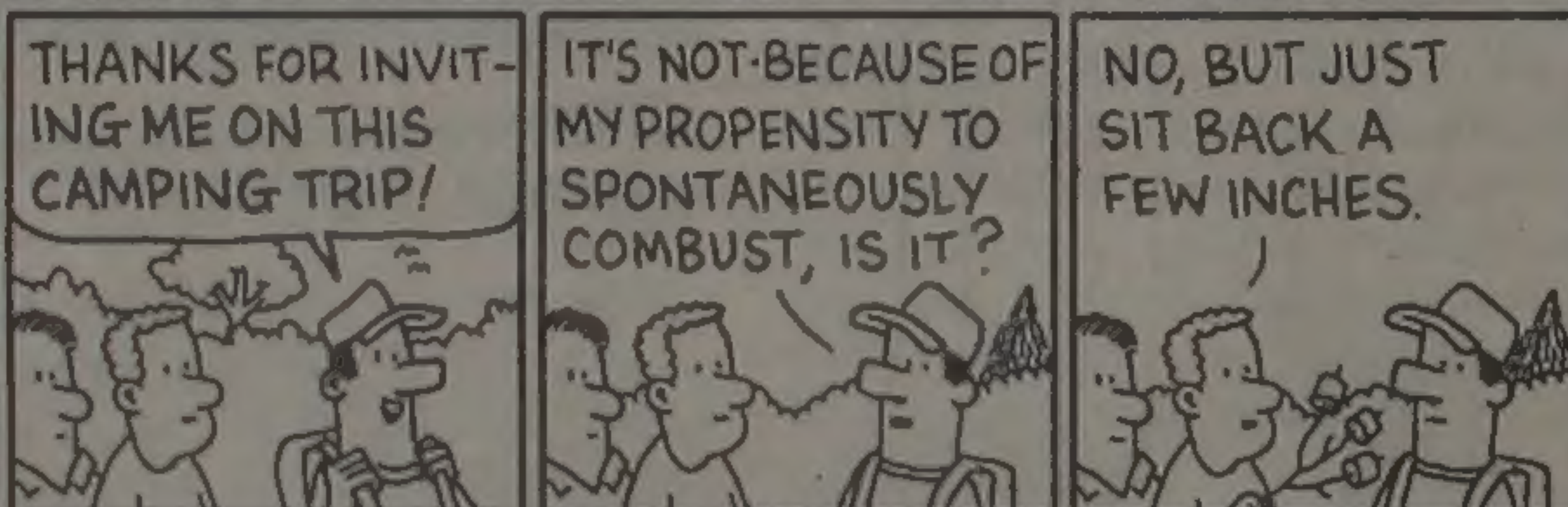
### LARRY AND FLYIN' FEET



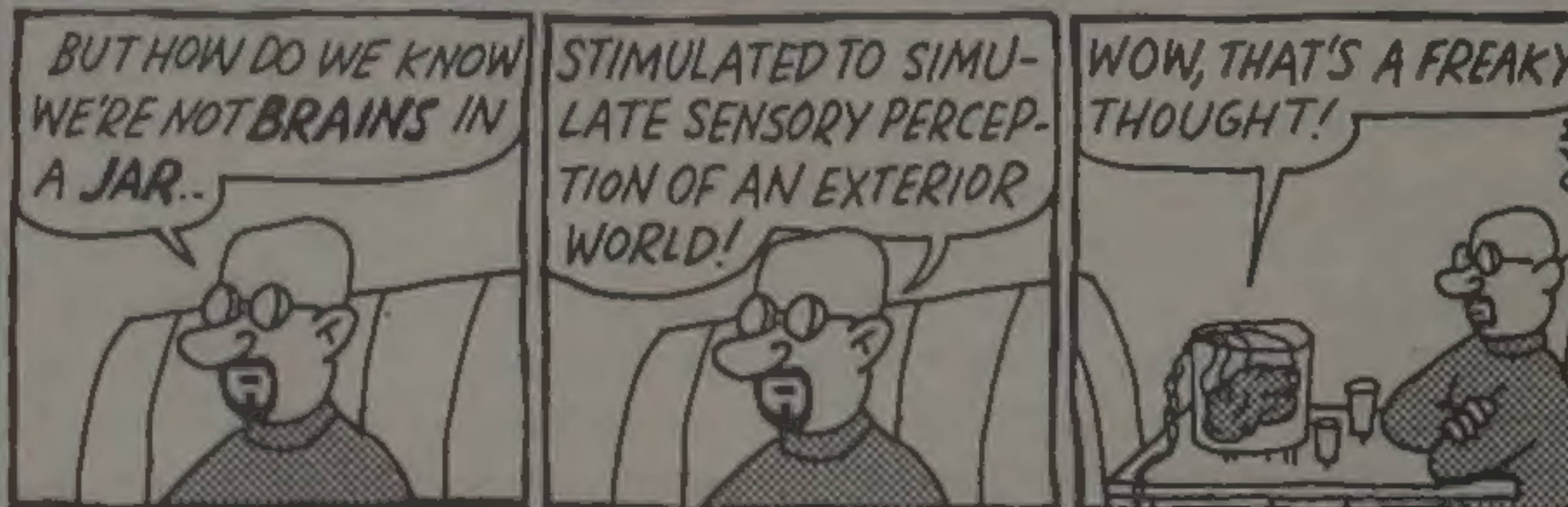
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## Glenora

Continued from page 4

for developments deviating from MNO regulations is to obtain a letter of consent from the community. This is given after the project is vetted by the community league president and the variances found acceptable. The Glenora Community League submitted its letter of consent for the house on St. George's Crescent. Wojcick was surprised later when the house started taking shape. She says it looks quite different from what she had come to expect from the development presentation.

### Hoop schemes

Wojcicki is discouraged about the whole process. She says that the community league doesn't have the tools or resources to adequately make informed decisions. "I'm trying to figure out which hoops I have to jump through every time a planning issue comes up," she says. "And the hoops keep changing each time." It is also

difficult to speak authoritatively for a diverse community that is not tightly organized. She says that an increasing load of responsibility is being placed on the shoulders of community league leaders, who are, after all, volunteers with limited time.

Peter Odinga, a senior development planner with the city, is guardedly positive about how things unfolded at the St. George's Crescent house. "The consultations were done and the relaxations granted," he says. "The house doesn't set a precedent because each file is a separate case."

One possible way, city planning suggests, of retaining Glenora's character is by having it zoned as a Direct Control District (DC1), which would entrench development criteria and architectural guidelines agreed upon by the neighbourhood. In order to do that, 80 per cent of area residents would have to agree to it. "Can you imagine 80 per cent agreement on anything?" asks Wojcicki. When organizers in the Westmount neighbourhood tried to establish an Architectural Heritage Area in 1997, the

homeowners ended up in a 50-50 split. DC1 zoning was ultimately granted by city council but with no teeth: the development criteria are merely voluntary guidelines.

Back on Connaught Drive, Marianne Fedori hopes the demolition crisis draws attention to the problems facing Glenora and will be a call to action for its residents. "This should not be a people-against-people situation," she says in response to angry words from one rally participant, "but about process. We need to build consensus on these issues as a community." ☺

## Air quality

Continued from page 6

the toilet! Do I have to mop?" Pissed-off partners and roommates aside, those chores are probably still essential for household cleanliness. But after an afternoon with Lee, I'm certainly going to think about my surroundings—and habits—a little more carefully. ☺



# Carl Hiaasen is back on the Case

Miami satirist takes on the rock music industry in raucous *Basket Case*

By BARRY HAMMOND

**B**asket Case, the ninth novel from Miami's Carl Hiaasen, proves yet again that he has the sharpest, most biting wit and laugh-out-loud sense of humour of any crime writer working today.

The singer/songwriter/rhythm guitarist for rock band the Slut Puppies—one James Bradley Stomarti, a.k.a. Jimmy Stoma—drowns in the Bahamas in an apparent diving accident. Forty-six-year-old Jack Taggart, an obituary writer for a south Florida dally, shamelessly hopes to resurrect

his flailing newspaper career by yoking his byline to that of the once-famous stiff. After initial interviews with the deceased's sister, Janet Stomarti Thrush (who works as an online stripper), and Stoma's new wife, another music star named Cleo Rio (whose main claim to fame is her possibly having exposed her genitals in a video), Taggart suspects foul play. To get the story, Jack will have to outwit both his editor, the delicious, younger

Emma, who he is trying to convince to quit the newspaper business and take up a career more suited to her

talents—perhaps in retail footwear—and the chairman and CEO of the paper, Race Maggad III, who demoted Jack to his lowly current position as a way of avenging Taggart publicly humiliating him during a shareholders meeting. Taggart, who is affectionately called "Obituary Boy" by his

sportswriter friend Juan, also has to struggle against a debilitating little problem of his own which has cost him most of his relationships—namely, his habit of endlessly obsessing about the rich and famous figures who died at the age he is at now.

*Basket Case* is more stripped-down than Hiaasen's last few novels. While unfailingly hilarious, his previous two books, *Lucky You* and *Sick Puppy*, frequently bordered on the surreal. This time, Hiaasen sticks a little more closely to reality—the wild excesses of his rock musician characters are reflected every day on MuchMusic and MTV, as well as in the headlines surrounding the deaths of stars like Kurt Cobain or Michael Hutchence. That doesn't mean Hiaasen's satire is any less effective. If anything, the pared-down Hiaasen is more sarcastic than ever. He's forever writing breezy lines like "The club's motif combines the exotic ambience of a Costa Rican

brothel with the cozy, down-home charm of a methamphetamine lab" and "The Dolphins just signed a running back with no felony record and no drug habit. That's big news."

## Black humour?

*Basket Case* also features plenty of Hiaasen's usual stinging social commentary—especially in his merciless depiction of media empires that gobble up newspapers, then replace their hard news components with celebrity gossip, contests and advertising. Like the real estate

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## Basket Case

Continued from previous page

vultures, corrupt politicians, plastic surgeons, theme park hucksters, slimy Geraldo Rivera-like reporters and game park pseudo-hunters Hiaasen held responsible for the mess that is modern Florida in his previous novels, the Conrad Blacks and Rupert Murdochs of the world will find themselves blisteringly and accurately roasted in this book.

I was also pleased to see that Hiaasen is still dabbling in his sideline, a songwriting career with the ever-interesting Warren Zevon. One of the songs featured in the book and attributed to the Slut Puppies—the one that gives the book its title—is advertised in the back flap copy as appearing on the next Warren Zevon disc, *My Ride's Here*. This follows two previous Zevon/Hiaasen compositions, *Seminole Bingo* and *Rottweiler Blues* from Zevon's 1995 album *Mutineer*.

Rabid Hiaasen fans, who are

always awaiting further appearances of his recurring character Skink, may be mildly disappointed by the fact that the ex-governor-turned-roadkill-eating-wildman makes no appearance in this book. However, the hand-to-hand-combat-with-a-frozen-lizard scene does more than make up for the omission. My only other quibble with *Basket Case*—and it's a very minor one—is that Hiaasen has, in a few cases, taken on the Dickensian habit of giving his characters obvious, personality-telegraphing names like Cheatworth. (He also redundantly calls the media empire that employs Jack "Maggad-Feist.") By now, Hiaasen should trust that his satire is pointed enough without such overt gestures.

That aside, *Basket Case* is a solid, satisfying read, loaded with nasty, bitchy humour that will more than delight Hiaasen fans. The uninitiated will be doing themselves a favour by checking him out as well. ☺

## Basket Case

By Carl Hiaasen • Alfred A. Knopf • 317 pp. • \$38.95

By DENNIS LOY JOHNSON

## All together now

The "One Book, One City" fever sweeping the United States right now—wherein everyone in a given city is supposed to read the same book at the same time—seems like a grand idea, doesn't it?

It reminds me of that old Coke commercial where a bunch of people from all walks of life—the Village People, essentially—stand together on a mountaintop behind that barefoot blonde hippie chick and sing, "I'd like to teach the world to sing, in perfect har-mo-knee!" What if we were all up there—you, me, cousin Skeeter and that blonde woman, all of us reading the same book at the same time with our lips moving? Why, I get gooseflesh just thinking about it.

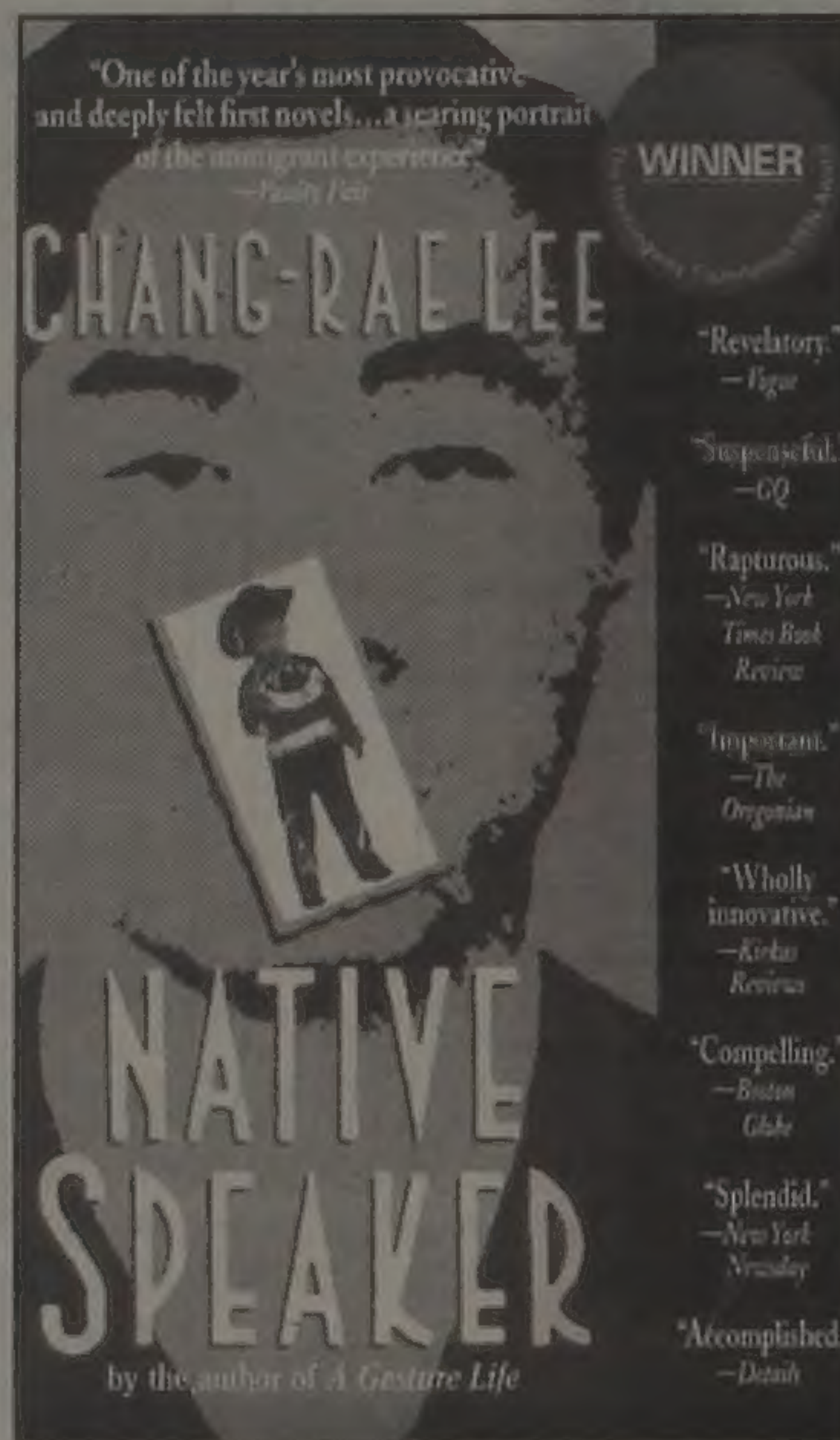
Of course, they never choose the books that I'd choose. In Milwaukee, the entire city is engaged in a read-along of a hack murder mystery—David Guterson's *Snow Falling on Cedars*. Makes you want to visit Milwaukee, doesn't it?

But I'd make everyone in Washington, say, read Kurt Vonnegut's *Slaughterhouse-Five*, to give them pause to think about fire from the sky as they conduct an air war over a remote country. Make everyone in Los Angeles read Nathaniel West's *The Day of the Locust*. Make the Europeans read Henry James's *The Americans* and make Americans read James's *The Europeans*. Make the Europeans and the Americans read *Out of Africa*. Make the whole world re-read all of Orwell, *The Monkey Wrench Gang*, *Lolita* and, for good measure, *Pat the Bunny*.

Wouldn't that be great? It would make people in those places better people. They would understand each other better and as a result—oh hell, I'm gonna say it—they would love

each other. Yes, love each other. No one would ever curse at the car in front of them again.

Which must be why a front page article in the *Los Angeles Times* last week called the "One Book" concept "the nation's hottest intellectual trend." It said that when Chicago, for



instance, chose *To Kill a Mockingbird* for its "One Book, One Chicago" project, the response was "electric"—"In this city of three million," the book was "checked out of public libraries more than 6,500 times."

Yikes! That's a whopping 0.216 per cent of the city's population. Clearly, the "one book" project draws people together.

So can you believe there are some who actually have a problem with it?

"I don't like these mass reading bees," critic and professor Harold

Bloom told the *New York Times*. "It is rather like the idea that we are all going to pop out and eat Chicken McNuggets or something else horrid at once."

Why, it's almost un-American, wrote Larry Jarvik, the editor of the online literary journal *The Idler*. In a letter to the MobyLives website. He said he didn't like having "some central committee decide which book everyone in a given town should read" and probably putting "peer pressure" on those who don't follow their lexical marching orders.

It might even be inhuman, said essayist and literary talk show host Philip Lopate. "It is a little like a science fiction plot—*Invasion of the Body Snatchers* or something," he told the *Times*.

Well, there are always malcontents. In New York, for example, I've heard grumbling that the "one book" phenomenon is just a plot by the book industry to sell more books. People started saying this when the *New York Times* informed us last week that New Yorkers were going to have a "One Book" reading project too, and that it was being organized by, among others, Book-Expo America, the industry's giant annual trade show, and the Association of American Publishers "as a way to encourage book buying," and that the secret—er, "ad hoc" committee that "quietly" chose the book had bookstore owners on it.

Well, as I say, there are always lunatics who see plots where there isn't the least little sign of them.

As for me, the only thing that surprised me about the *Times* announcement was the book chosen—Chang-rae Lee's *Native Speaker*. I thought we already had a "One Book" choice. How else to explain the fact that every time I get on the subway I see some sad sack—usually some very well-dressed sad sack—reading *Harry Potter and the Massive Assemblage of Easy-to-Read Words*?

Toto, I don't think we're in Milwaukee anymore. ☺

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# I was a New York fashion intern

A Marvel College grad's six-week stint helping a NY designer prepare for Fashion Week

BY LAURA DUNNIGAN

**A**fter completing the one-year Fashion Design program at Marvel College, I had the opportunity to go to New York City for the required internship and work with one of my favourite designers, Catherine Malandrino, during the preparation of the show she mounted for New York's Fashion Week. Despite having worked in the fashion business in New York for a mere three years, Malandrino is already playing alongside the city's big boys such as Calvin Klein, Donna Karan and Marc Jacobs. I flew into New York at the start of January, six weeks before Fashion Week was to begin. Malandrino's studio was located on the upper west side of New York's fashion district, a self-contained five-block community of fabric and notion shops, sewing houses, pattern drafting studios, dyeing factories, sewing machine repair shops, wholesale clothing stores and designer showrooms. Immediately after introducing myself, I was put to work. It seemed that I would not be answering phones and fetching

coffee as I had feared; instead I spent my first two days delivering envelopes. This was a more interesting job than you might imagine (despite the pouring rain) since it involved making deliveries to the *New York Times*, *Vogue*, *Elle*, *Paper*, Fairchild Publications, Ford and Elite Models and Sarah Jessica Parker's place.

Having proven myself as a courier, I graduated to some real design work. The next five weeks were spent drawing flats and specs (technical design sketches), doing illustrations and renderings, making storyboards and, most rewarding, detail placement. It didn't take long before I saw the results of my work; my detail placements were sent to the factories down the street, and later that day the completed garment was hand-delivered back to us. If Malandrino was unhappy with buttons or a zipper, she would send me down the street to choose others from an endless selection, and then another two doors down to have them replaced. (The entire process took no more than 45 minutes.)

The design team worked longer hours than I expected: a 12-hour day from 9 a.m. to 9 p.m. was standard, and lunch breaks were frowned upon. I had to struggle to find time to even do laundry, since weekends were also workdays. And as the date of the show approached, the days only got longer and the atmos-

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'Cry-bells' backstage  
after show in NYC

bridgette hall

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## New York fashion

*Continued from previous page*


phere more stressful. Voices were raised, books were slammed, tears were shed, people were fired and rehired. Throughout it all, my strategy was to mind my own business and stay calm, but then I got it for "not feeling the pressure," so I allowed myself to be swept up in the moment.

### Models ink

True to reputation, the area was indeed swarming with models roaming around with cell phone, coffee and cigarette all going at once—but far from being the snobbish, intellectually vacant mannequins of popular myth, they turned out to be outgoing, friendly, well-educated, well-traveled and multilingual. Forty-seven girls had been cast in Malandrino's show, including such well-known models as Alex Wek, Bridget Hall, and Crystelle. Soon the girls (hot), the hair (extensions), the make-up ("dramatique"), the music (Old West) and the location (the meat market) were all chosen, and, most important of all, the financing for the spectacle (\$165,000 (U.S.)) had been raised. After six long weeks of work, we were ready.

We arrived at the meat market at 4:30 p.m.—four and a half hours before the show was scheduled to start. The room was filled with make-up artists, hairdressers and media, all anticipating the arrival of the first model. As soon as Amanda Moore strolled through the door, she was

shuffled over to Bobbi Brown, where the hair and make-up race began. The dressers arrived at 7:45 p.m. and dressed the girls quickly enough to meet the scheduled 9 p.m. showtime but painstakingly enough to make sure they matched the Polaroids that had been taken of them the day before. Boots, boobs and garments were taped, stuffed, pinned and arranged, and during all this mad primping, *El*, *InStyle*, *WWD* and countless other media outlets were clamouring backstage, taking photographs, filming and conducting interviews with any of the major players they could get their hands on, including Malandrino herself. The final countdown began and the girls lined up in their order waiting for the music to begin. In the end, it was 9:30 by the time the show started, and it was all over by 9:40. All that preparation and money for 10 minutes.

The show went smoothly and Malandrino was elated with the outcome. The preliminary write-ups were filled with praise for her collection, but the true success of the show will continue to be determined by the ongoing press coverage, the sales that it achieves in the winter of 2002 and especially Malandrino's subsequent standing among her fellow designers. 

*Laura Dunnigan has studied fashion at George Brown in Toronto as well as Marvel College in Edmonton, and has recently returned from a six-week internship in New York City under Catherine Malandrino.*  
Photos: Laura Dunnigan

# This is spinal tip: fighting back pain

Everything from bad posture to mean co-workers can misalign the spine

BY SIBYLLE PREUSCHAT

**L**ower back pain may be the common cold of the musculoskeletal system, but that doesn't mean it isn't a drag. From a failed stretch in a yoga class to lifting a box of books, the world is full of ways to wrench that vulnerable place at the lower end of your spine. The pain might be coming from a stressed muscle, a ligament, joint or disc (the fluid-filled shock absorbers between the vertebrae), and symptoms can range from an ache to an agonizing, movement-stopping stab. But while the discomfort is real, there's evidence that some back ailments can have emotional roots. One workplace study found that feeling unsupported by co-workers and lacking decision-making control both up the chance of lumbar misery.

Always watch your form when you exert yourself. To lift safely, approach the object by bending your knees, not your waist. Hold it close to your body as you gradually straighten your legs to a standing position, and never twist—keep your feet, knees and torso oriented in the same direction.

Slouching or bending forward when you sit throws your spinal curves out of whack. It may help to put a pillow or rolled-up towel at the back of your chair to support your lower back. Try to keep your thighs and pelvis at roughly a 90-degree angle to each other. It's bet-

ter if your chair keeps your knees slightly lower than your hips. Angle your computer screen so you're looking straight ahead, not down.

Given the many possible causes of back pain, it's no wonder treatments run the gamut. Ergonomic furniture, movement re-patterning exercises, magnet therapy, acupuncture, chiropractic adjustments and psychotherapy can all bring relief.

Finally, keep in mind that while most back pain doesn't constitute an emergency, you may be facing something more serious if it's combined with trauma, osteoporosis, cancer or weakening of normal reflexes and if the pain doesn't get better. If you experience irregularities in your normal bladder or bowel functions in combination with back pain, get yourself to a hospital ASAP.

### Backed by the pros

Here are some observations and pieces of advice on back pain from a variety of experts.


"Chronic back pain is highly related to kidney functioning. We would use herbs to build kidney essence. The worst season for people who suffer from kidney weakness is winter. Avoid excessive consumption of cold food, raw drinks and cold drinks, because your environment is cold. The idea of putting ice on the back is really a no-no in Chinese medicine. Heat will help it more—it makes the chi [energy] and blood move, whereas cold constricts and can make things worse." —EMILY CHENG KOH, PRACTITIONER OF TRADITIONAL CHINESE MEDICINE

"The biggest two things for back health would be losing weight and being aerobically fit. There are studies supporting chiropractic care for

uncomplicated acute back pain. It's not going to change the course of the healing, which usually takes four to six weeks, but will help pain management. Low back pain is sometimes associated with urinary tract infections. But I don't have any evidence that chronic lower back pain is due to kidney weakness. When there's an acute injury, applying cold is better. Past the acute stage, most people find that warmth increases the blood flow and decreases stiffness." —GWEN JANSZ, M.D., PH.D., RESEARCHER IN BACK PAIN MANAGEMENT

"If in our sexual function we're holding back, holding on, holding up or holding down and not breathing, then we're not having the sexual pleasure we're meant to have. That creates tension through the pelvis and affects the lower back. If you watch a baby, the pelvis goes back a little bit on the inhale and on the exhale comes forward a little bit. As we get older in this culture, we lose this. To recover it you could exaggerate your movement: when you inhale, pull your pelvis back; when you exhale, let it fall forward." —AUDREY FULLERTON, BIOENERGETIC ANALYST

"Research shows that most lower back pain is caused by weak stabilizing muscles in the lower back. Sometimes traditional crunches actually create more pain because they focus on the exterior abdominal muscles." —MOIRA STOTT-MERRITHEW, CO-FOUNDER, STOTT PILATES

"To keep your back well, get a good deal of exercise. What you don't use will not thrive. Make sure the general alignment of your structure is maintained, that all joints are in the position they should be. Chiropractic care, yoga, tai chi and Pilates will help with this. Finally, cultivate a positive attitude toward life." —STAN GORCHYNSKI, CHIROPRACTOR 

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# IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID DICENZO  
AND JOHN TURNER

This week, Vue press box fixtures John and Dave are as proud as anyone to be Canadian. From watching the women get robbed with penalty after stinking penalty yet still come out on top to seeing Olympic MVP Joe Sakic bury the gold-medal-winning goal, it's been a week to remember. All seems well with the world when Canada rules the hockey roost.

**John:** Fuck you, Herb Brooks!

**Dave:** Charming.

**John:** Or maybe that should be a big thank you. I got to the E&C before 11 a.m. on Sunday, so I had plenty of time to read the papers and I couldn't believe what I was reading. Canada plays "stupid hockey"—gee, Herb, you might as well have just delivered the gold medal after saying something like that. It got me mad and I'm sure it had an effect on the Canadian team.

**Dave:** To be fair to Brooks—not that I have any interest in being fair to Yankee losers—he claims he was entirely misquoted.

**John:** And then Brooks goes on to bitch about the fact that the U.S.A. had a tougher route to the final. At this level, all the games are tough. Just ask Team Sweden. I read a number of U.S. websites to get the American slant on the games, and even though they poked some good-natured fun at the Canadians, they couldn't deny that Canada was truly the better team. ESPN called it a "decisive 5-2 victory" and that "a U.S. victory would have been highway robbery."

**Dave:** It didn't end up being that big a deal in the American press, but had the good ol' U.S. of A won, it would've been another friggin' Lake Placid. I love the way the Americans downplayed the event after both the American women and men got their red, white and blue arses handed to them. I'm not sure which was better—seeing Smytty and Brew accept gold or listening to Hayley Wickenheiser tell it

how it was to Don Cherry.

**John:** The best quote came from Richter as he marvelled at Lemieux letting a pass through to Kariya: "He actually puts his stick there to play it and then moves his stick. It was a beautiful play." He didn't describe it as "stupid hockey."

**Dave:** Hey, it was just one of many brilliant plays in a brilliant overall performance. Given the controversies earlier in the tournament and then getting Belarus in the semi, I just knew they weren't gonna let the opportunity slip away. They sure did show up.

**John:** What a fantastic game it was.

**Dave:** The game wasn't as close as the 2-2 score at the one point suggested. Actually, 5-2 was flattering to the Yanks. They had their moments, but I saw it as a pretty one-sided affair. Way more energy on our side—hadda be the loonie under the ice.

**John:** Sakic, Yzerman and Lemieux played up to expectations and young guns like Iginla, Gagne, Smyth and Brewer also played well, leaving Canadians with the lasting impression that the future of hockey in Canada looks good.

**Dave:** Oh, for sure. It'll probably be another four years before I root so hard for a Calgary guy again, but man, Iginla was phenomenal. And of course it meant he'd be doing his trademark ear-to-ear smile in the post-game interviews. He was great and so was virtually everybody else, other than Al MacInnis and Cujo.

**John:** Even though Fleury was a question mark before the Olympics started, I think he played very well and I was happy to see him first in line to receive the medal. And I'd like to say a kind word about someone I don't particularly like—and that's Ed Belfour.

**Dave:** Stop the presses! (I always wanted to say that.)

**John:** I admire the fact that he showed up for the Games knowing that he probably wouldn't play. It's nice to see that he didn't let his ego get in the way like some other goalies would. (Not to name names, but he

plays for the Avalanche.)

**Dave:** Clever, John. And besides, Utah's pretty dry for a state, so extra kudos to the Eagle for staying away from the wobbly pops. I did hear he bet a billion bucks Canada would win, though.

**John:** It's been quite a week, one that people in Canada will never forget.

**Dave:** It was this generation's '72 Summit Series. I was just four when that one took place, so it's not like I cling to it. But I know the history and I vividly remember the '87 Canada Cup—it did take place in the Hammer, after all. But after hearing the ongoing criticisms of Canadian hockey in recent years, I, like everyone else who watched Sunday, have a new memory to store upstairs in my melon. I can honestly say I had tears in my eyes when the women won on Friday. Two days later, I spent those couple of hours bonding not only with the half-dozen people I watched the game with but also with the millions of Canucks across the country and abroad who were feeling what I felt. Is it dumb that as a nation we place so much value in hockey? Maybe. But you know what? This week has been awesome anyway. ☺

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# Long live the Churros King!

Luis Caro's new restaurant deserves another Guinness world record

BY DAVID DICENZO

First came across the **Churros King** wagon at last summer's Fringe and let me tell you, the chorizo sausage, deep-fried pumpkin bread and cilantro salsa were all awesome. Owner Luis Caro has taken his mobile Chilean/Spanish kitchen on the festival circuit for years, including two straight decades at Folk Fest. But his patrons told him he should branch out.

"Customers would always ask, 'Where are we gonna get churros?'" says Volkhart Caro, Luis's 24-year-old son.

Well, the Caros have an answer: Whyte Ave (specifically, Whyte Ave on the "east side of the tracks"). The Churros King went from mobile summer treat unit to stationary-ain't-goin'-nowhere establishment this past November. And business has been steadily improving ever since.

That shouldn't come as a surprise. Even if the Caros were nasty foodies with a helluva product (along the lines of *Seinfeld's* Soup Nazi), they'd do fine. But the fact that the Churros King is an unbelievably nice, intriguing and sincere family operation with no desire other than bringing Edmontonians the best of Chilean and Spanish cuisine makes you wanna leave a juicy financial donation when you walk out the door.

That sincerity is evident the second you enter this tiny room with four tables of two and four additional stools with celebrations of Chile and Spain splashed all over the

colourful walls. *Tejas* is the Spanish word for the terra cotta-style tiling you'd find on rooftops in the family's native Santiago and Luis has fashioned some in metal (in his very own welding shop, no less) to give the eatery a cozy, authentic feel.

"In Chile, it's very common to have grapes in the backyard," Volkhart adds as he points out the plastic vines strewn through the quaint postage stamp of a restaurant.

## One for the record books

I'll get to the food eventually, but there's still more story to tell. Here's another tidbit, for instance: Volkhart holds two world records, only one of which is going to be verified by the folks at Guinness. At the 2000 Heritage Festival, he managed to spin a 77-metre-long churros. Luis mentions that he recently received an e-mail from the Guinness people and that feat looks like it'll be documented. The second happened nine years earlier when a 15-year-old Volkhart juggled a soccer ball off his feet, thighs and head for a staggering 18 hours (about 97,500 touches). Apparently, some Brazilian guy has since surpassed the record—but he took breaks, whereas Volkhart went at it nonstop. You know who the real deal is. His answer to how he managed both of these incredible accomplishments? "Practice."

The larger size of their new operation means the Caros will also be able to practice making more dishes. "We have a bigger kitchen," says Luis, acknowledging the temporary feel to the summer unit. He admits it limited what they could offer in the past, but the new digs means options are plentiful. Take the *humitas* (corn mashed with spices wrapped in corn leaves and steamed)

or the 1,000-layer cake (a labour-intensive dessert that literally takes two days to make, as thin layers of pastry are carefully stacked and finished with a caramel filling called *manjar*), both recent additions

## Picks and pan

The Churros King menu also features sandwiches made with home-made bread (*pan amasado*) from the *lomiton* (pork) to the *polliton* (chicken). I had the beef version—*chacarero*—a wicked combo with tomatoes, mayo, green beans, avocado and cilantro salsa. Regulars call the vegetarian variety an "Evelyn," a reference to Luis's Vancouver-based daughter who invented the meatless version with lettuce, green beans, sautéed onions, red and green peppers, mushrooms and mayo.

Other gems include the *empanadas* (pies)—both the *de queso* (fried cheese) and the *de hornio* (meat pie with onion, spices, olives, raisins and half a boiled egg), the chorizo sausage (which is made solely by a supplier in Vancouver with Caro's specific recipe) and the delicious *buceka* stew. I also tried that one. It was like a smoky chill featuring chickpeas, red kidney beans, bacon, chunks of meat and, of course, chorizo. On weekends, the crew (including Mrs. Caro) makes a mouthwatering *caldillo de marisco*, a seafood stew with calamari, shrimp and mussels. That happens to be the priciest thing in the whole place at, get this, \$6.75.

That about covers it. Oh, wait: according to Luis, he figures the family establishment is the only place in all of Canada that serves fresh, traditional churros.

As if you weren't hooked already. ☺

*The Churros King*

10152A-82 Ave • (780) 989-1083

## DISHWEEKLY

Continued from previous page

evening meals. Open till 9 p.m. \$\$

**Precinct \$5** (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

**Rosie's Bar and Grill** (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

**Shecky's** (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

**Squires Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 p.m. (www.squirespub.com) \$

**Staccato's Soup, Stew and Chili Bar** (332 St. Ave., Southgate Mall, Commerce City, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country, fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and more to browse around. Breakfast \$, lunch \$, dinner \$ \$ Non-smoking

**Unheardof Restaurant** (9602-82 Ave.,

432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

**The Village Café** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$ \$

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$ \$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$ \$

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$ \$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$ \$

**Shangri-La Restaurant** (14927-111 Ave.,

487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$ \$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$ \$

## CONTINENTAL

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$ \$

**David's** (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$ \$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$ \$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$ \$

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$ \$

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$ \$ \$ \$

**Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent



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# DISHWEEKLY

Continued from previous page

eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

## EAST INDIAN

**Asian Hut Restaurant** (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

**Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

**Restaurant Moscow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

**The Russian Tea Room** (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$\$-\$\$\$

## FRENCH CUISINE

**La Boheme** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

**Three Musketeers** (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

**Normand's** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

## GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

**It's All Greek to Me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

## IRISH PUB

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

**Scruffy Murphy's Irish Pub** (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave.,

433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**Frank's Place-Pacific Fish** (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

**Italix Ristorante Italiano** (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-made Italian food \$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

**That's Aroma** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

**Zenari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

## JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of

meals from the Land of the Rising Sun. Non-smoking. \$\$

**Grab-a-Bite** (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

**Nagano Japanese Cuisine** (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

## LATIN

**Valparaiso Latin Canadian Club** (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

## LEBANESE

**Parkallen Restaurant** (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

## MEDITERRANEAN

**Valentino's Restaurant** (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

## MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

## PASTRY SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

## PIZZA

**Funky Pickle** (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip."

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**Parkallen Pizza** (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

**Pharos Pizza** (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

## PUBS

**Billy Budd's Lounge** (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

**Elephant & Castle** (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

**Gallery Bar** (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

**Martini's Bar & Grill** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

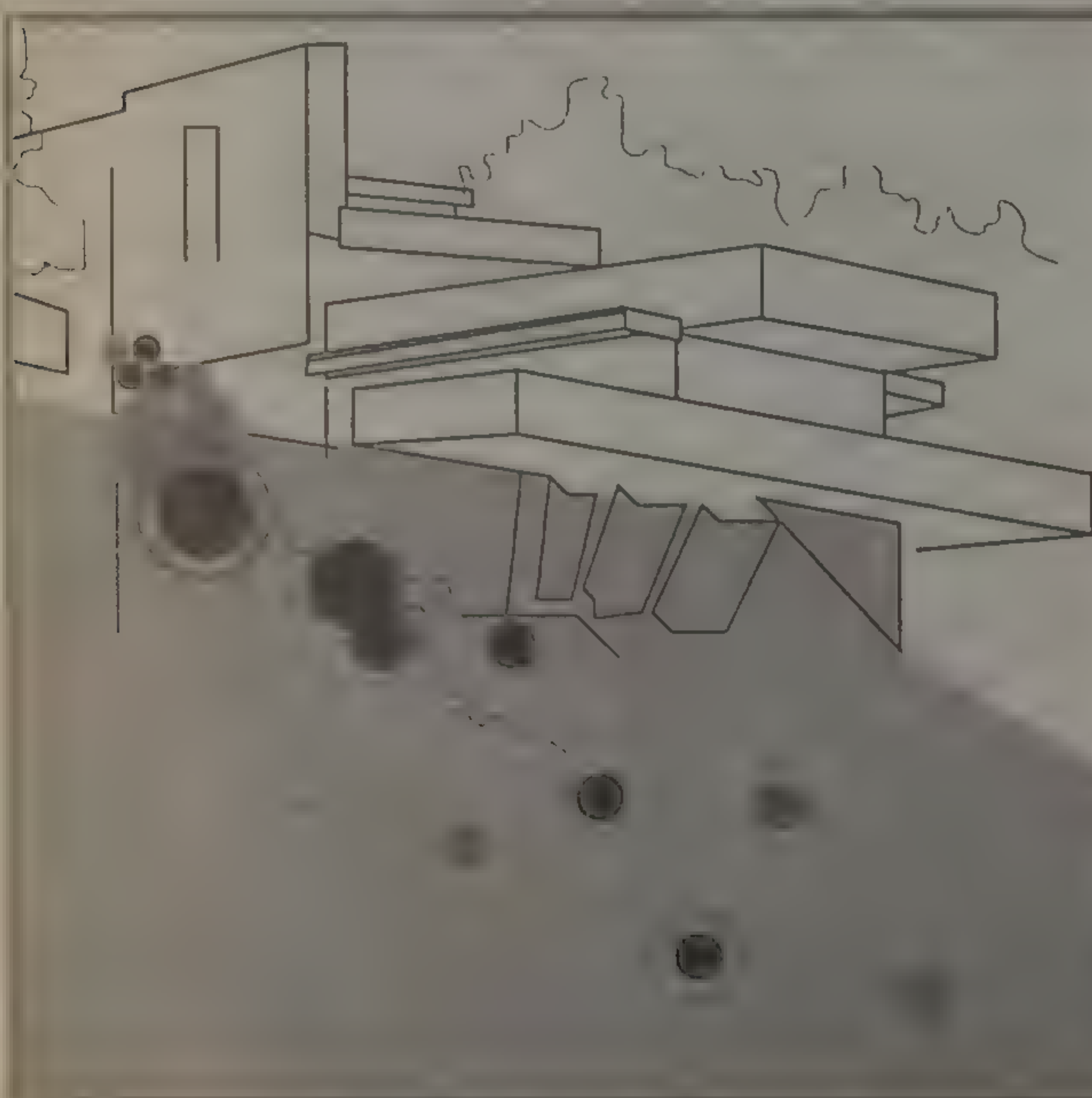
**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

**Nicholby's** (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

**Pub Paradise Sports Bar** (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

**Red Fox Pub** (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

**The Sherlock Holmes Pubs** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new



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**DISHWEEKLY***Continued from previous page*

...will have something to tempt your palate. Daily specials also offered. **\$-\$\$**

**The Windsor Bar & Grill** (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! **\$-\$\$**

**Yabbo's Boneyard/ The Library** (11113-87 Ave., 439-4981) Our specialty is Sunday and Sunday brunch. We're open for lunch, dinner and after work, to unwind. **\$-\$\$**

**SEAFOOD**

**Lighthouse Café** (7331-104 St., 433-3506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. **\$-\$\$**

**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Fine dining fish and seafood, serving the seafood lover's feast for two. **\$-\$\$**

**SPANISH**

**La Tapa Restaurante & Tapa Bar** (10123-99 Ave., 424-8272) The only Tapa

bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. **\$**

**STEAK AND SEAFOOD**

**Mirabelle's** (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. **\$\$\$**

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. **\$\$\$**

**STEAKHOUSE**

**Hy's** (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. **\$\$-\$\$\$**

**Yeoman's** (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. **\$\$-\$\$\$**

**THAI**

**BanThai** (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. **\$**

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. **\$\$\$**

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes-spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. **\$\$\$**

**Krua Wilai Thai Restaurant** (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. **\$**

**UKRAINIAN**

**Pyrogy House** (12510-118 St., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. **\$**

**VEGETARIAN**

**Max's Light Cuisine** (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. **\$**

**VIETNAMESE**

**Bach Dang** (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. **\$**

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. **\$**

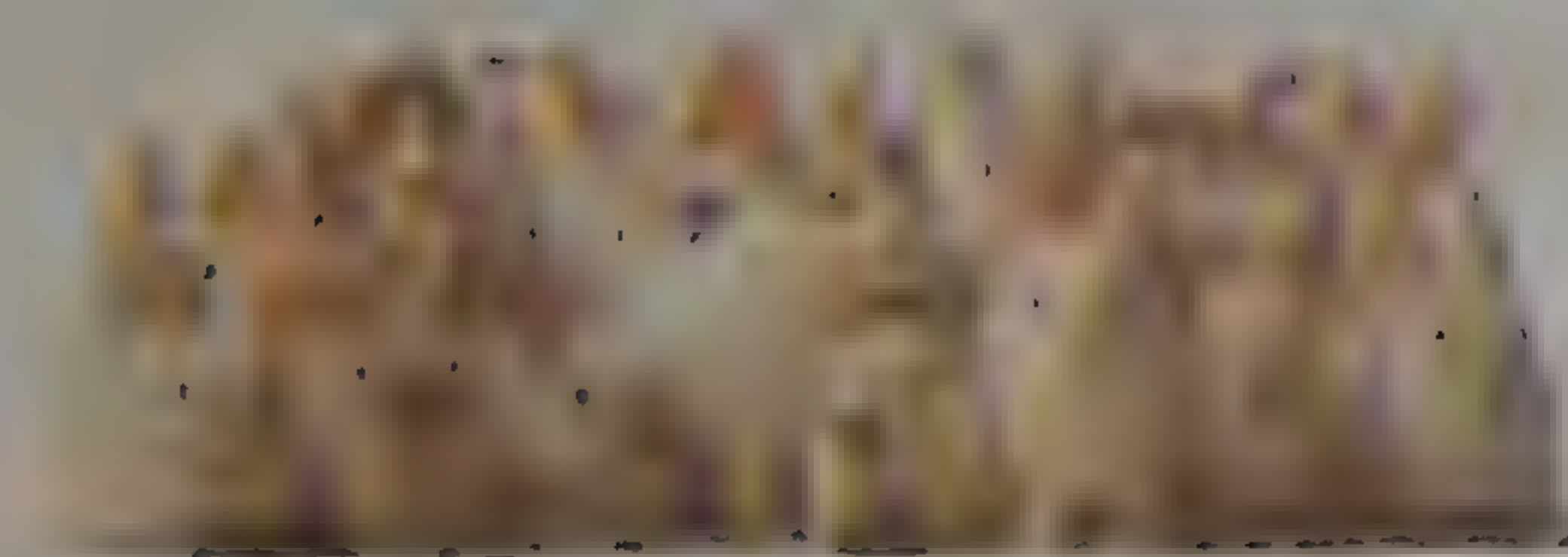
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## Big Mountain keeps getting bigger

Snow Zone goes south of the border to increasingly famous Montana resort

BY HART GUTERICK

Located one hour south of the Alberta/Montana border above the Flathead Valley is the Big Mountain Ski and Summer Resort.

(Hey, Snow Zone isn't just about Canadian resorts, you know.) The easiest way to find it is to just head south on Highway Two until you reach the border, then head for a place called Whitefish—Big Mountain is just up the hill from there. In all, it's about an 800-kilometre trip from Edmonton. That may seem like a long way to go, but the safari is worth the effort of anyone looking for a special ski trip.

About 15 or 20 years ago, I was a member of the Mountain Rider Ski Club and when lift lines in the Canadian Rockies became unbearable, a group of us would head to Big Mountain at least twice a year to cut loose. It was a great hill then and they've certainly kept up with their competition, delivering a state-of-the-art ski resort with friendly hospitality. *Ski* magazine paid it the backhanded compliment of calling it one of America's least known and most underappreciated ski resorts.

Big Mountain may not be unknown much longer, having recently embarked on an aggressive expansion plan called Glacier Village. Over the next eight to 10 years, \$300 million (U.S.) will be invested in the creation of this mega-village with the hope of attracting vacation buyers

from Portland, Seattle and San Francisco. Aspen and Squaw Valley condos have gotten so pricy that a more value-priced option with great terrain and snow should be attractive to American vacation seekers. Big Mountain has printed up a price comparison chart listing a Glacier Village condo at a mere \$375,000—\$475,000 less than its Aspen equivalent. This may look like a great deal to some rich guy, but not to me since just north of the border at Fernie you can get a similar ski-

Basin. The North Face is great for warming up with some great cruising on corduroy groomed runs like Mo Mentum and Gaunt Haunt. Gray Wolf is a long intermediate run, perfect for the first one of the day. Hell-roaring Basin, as the name implies, has plenty of black diamonds. Sling Shot, Teepee and Glory Hole are good, challenging runs; you may want to loosen up for them on Hell Fire.

For boarders there's a 350-foot half-pipe with its own chair and lots of

great cruising with plenty of off-piste terrain. If you love brushing bark, then Big Mountain's the place for you with glades all around. It seems like every year

they open a new gladed area leaving plenty of timber standing. There's a boarder course as well with tabletops, gap jumps, berms and major hits.

### Destination moon

Big Mountain also offers special extras packages like their Full Moon Dine and Skiing deal, which allows you to enjoy a great meal on the summit while you watch the moon rise above the peaks of Glacier National Park, then strap on your skis or board and head down the slope under the starlit sky. Night skiing is available as well, with three chairs and a platter lift operating until 9 p.m. Another great little extra is cat skiing. For \$60 (U.S.) per person (in a group of three or more), you can get off the beaten path and cruise some gentle slopes or dive into the waist-deep powder. The guide says slopes vary and technical challenges are part of the experience. You will need a lift ticket as well, as the group meets at the summit house at 10 a.m.

Big Mountain really delivers in the

to-your-door condo for \$200,000... and that's Canadian cash. So I'm not buying, but I do like to ski there.

### Ghost writing

Big Mountain offers 11 lifts, including two high-speed quads which all service more than 3,000 skiable acres of terrain including 83 named runs. "Snow ghosts," where trees are completely draped with snow, are plentiful and conditions are generally great, with an average annual haul in excess of 750 centimetres. They're well on their way to surpassing that figure again this year; currently they have a 96-centimetre base at the bottom and a 360-centimetre base up top.

The best way to experience Big Mountain is to head right up the 7,000 feet to the summit on the Number One Glacier Chair. The view is spectacular—our Canadian Rockies are in one direction and Glacier National Park in the other. From here you must decide if you're going over the top to the North Face or going for broke by diving right into Hellroaring



Jeff Schell

après-ski department as well. At the top of the list is the 'Stube—formerly known as the Bierstube—the atmospheric home of the Original Backdoor Burger, where the bartenders are raucous, the entertainment is live and Bubba the mechanical bull is always, well, bucking.

Of course, there are on-hill accommodations already, even before the big expansion is complete. Nine properties are spread through the village, with Hibernation House being the most affordable. A great breakfast buf-

fet is included in the room price and it's only a short walk to the lifts.

Big Mountain marketers say they understand that our dollar doesn't go very far, so they've introduced some special rates for Canadians only. Lift tickets are \$39 (U.S.) for us Canucks—that's a savings of ten bucks, but the \$60 Canadian is still a little steeper than what you pay for lifts in the Rockies. Lifts and lodging start at \$140 (Cdn) per night. Visit [www.big-mountain.com](http://www.big-mountain.com) for more information. ☐

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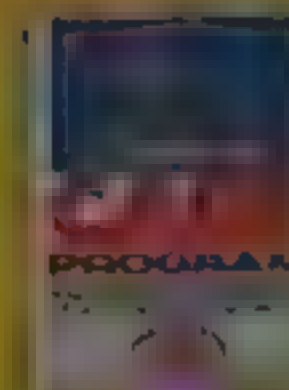
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# The EASYRIDER Condition Report

## Local

Rabbit Hill - 60cm base, 3cm of new snow, All lifts and runs open  
 Snow Valley - 60cm base, 0cm of new snow, All lifts open  
 Silver Summit - 70cm base, 39cm of new snow in the last week

## Alberta

Sunshine - 215cm base, 65cm of new snow, 12/12 lifts, 91/92 runs open  
 Lake Louise - 200cm base, 48cm of new snow, All lifts and open  
 Fortress - 193cm base, 78cm of new snow, All lifts and open  
 Marmot/Jasper - 160cm base, 31cm of new snow, 6/8 lifts, 75/75 of runs open  
 Nakiska - 167cm base, 73cm of new snow 4/5 lifts 32/32 runs open  
 Mt. Norquay - 215cm base, 60cm of new snow, 5/5 lifts 28/28 runs open  
 Castle Mt. - 285cm base, 80cm of new snow, 5/5 lifts 59/59 runs open

## B.C.

Silver Star - 230cm base, 30cm new snow, 5/7 lifts and 102 runs open  
 Big White - 254cm base, 36cm of new snow, 112/112 runs, 13/13 lifts open  
 Apex - 173cm base, 7cm of new snow, 3/5 lifts, 60/60 runs open  
 Sun Peaks - 171cm base, 31cm of new snow, 95/95 runs, 6 lifts open  
 Fernie - 320cm base, 54cm of new snow, 10/10 lifts, 106/106 runs  
 Kimberley - 142cm base, 70cm of new snow, 6/7 lifts, 67/67 runs open  
 Panorama - 435cm total snowfall, 82cm of new snow, 10/10 lifts 100+ trails open  
 Fairmont - 19cm of new snow, All lifts and runs open  
 Kicking Horse - 222cm base, 85cm of new snow, 60/64 runs open  
 Red Mt. - 228cm base, 14cm of new snow, 83/83 runs, 4/5 lifts open  
 Whitewater/Nelson - 277cm base, 12cm of new snow, All lifts open  
 Powder Springs - 260cm base, 67cm of new snow

## U.S.A.

Mt Spokane - 91 inches base, 0 inches of new snow, 80% of lifts, 44 trails open  
 Silver Mountain - 103 inches base, 6 inches of new snow, 80% of lifts, 50+ trails open  
 Lookout Pass - 106 inches base, 0 inches of new snow, All lifts and trails open  
 Schweitzer - 76 inches base, 1 inches of new snow, 59 trails and 100% lifts open  
 49 north - 94 inches base, 1 inches of new snow, 100% of trails, 100% of lifts open

All conditions accurate as of Feb.27, 2002



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# Sharing secrets about some secluded slopes

Zeke spills the beans about Red Mountain and Apex Resort

By COLIN CATHREA

I used to call Red Mountain my "secret ski hideaway." I'd go there every Christmas and New Year's; I'd race in downhill at speeds in excess of 120 kilometres per hour, I'd fall off cliffs, I'd get lost trying to make it back to Rossland and I'd party harder than anywhere else on Earth.

Red Mountain is no longer so secret anymore—more and more fans of tree-skiing have started to explore its more than 800 acres of wide-open glades, hollows and steep slopes to the point where it's become one of the most famous ski areas in Canada. (It is definitely one of the oldest—it held its first downhill race back in 1896.)

The Red Mountain Racers have 29 alumni who have made it onto the national ski team, including Nancy Greene-Raine and Karen Lee-Gartner, a record that likely surpasses that of any other ski-racing program in North America.

There are lots of very young racers in this program, too, and it's a treat to watch their little helmets bobbing through the bumps like a swarm of insects fleeing a can of Raid.

The layout of the mountain is a little unusual, making it difficult for a first-timer to find some of its hidden gems. For instance, as you look at last year's trail map, it's easy to overlook the fact that Granite Mountain offers 360 degrees of skiing—in other words, you can ski in every direction from the top of Granite. Meanwhile, if you're

looking for a good place to warm up, try Southern Comfort and Short Cuts, back in the Paradise Area. Want some double black diamonds? Head over to Granite and burn your legs out on Short Squaw or Cambodia. The Pow-

der Fields are worth a look as well, and with some help you can find some of the area's excellent cliffs and drops.

der Fields are worth a look as well, and with some help you can find some of the area's excellent cliffs and drops.

was this experience that landed me a few grooming jobs later.

It's not just nostalgia, though, that keeps me coming back to Apex. Regarded as having some of the best skiing in North America, Apex boasts dry Okanagan powder, short lift lines and uncrowded slopes. In under six minutes, the high-speed quad chairlift takes you to the top of the mountain.

From there you can access 600 acres of fall line skiing and boarding. While Apex's 60 runs pose more than their share of challenges for expert skiers, the area also offers beginner and intermediate skiers some gentle rolling cruisers that are groomed to perfection.

One cool thing about Apex is that all its runs lead back to the base village. (It's much easier to keep tabs on your skiing partners and your children with this set-up.)

You can enjoy all the conveniences of a first-class hotel with the ski-to-your-door rooms at the mountainside Coast Inn, which houses the new Gunbarrel Bar and Restaurant and a variety of other skier services. (If you go to the Gunbarrel Bar, be sure to try one of their famous Gunbarrel Coffees, prepared using an antique shotgun.) It's a great resort that has virtually no lift lines and a fun atmosphere—and a well-kept secret no longer. ☐

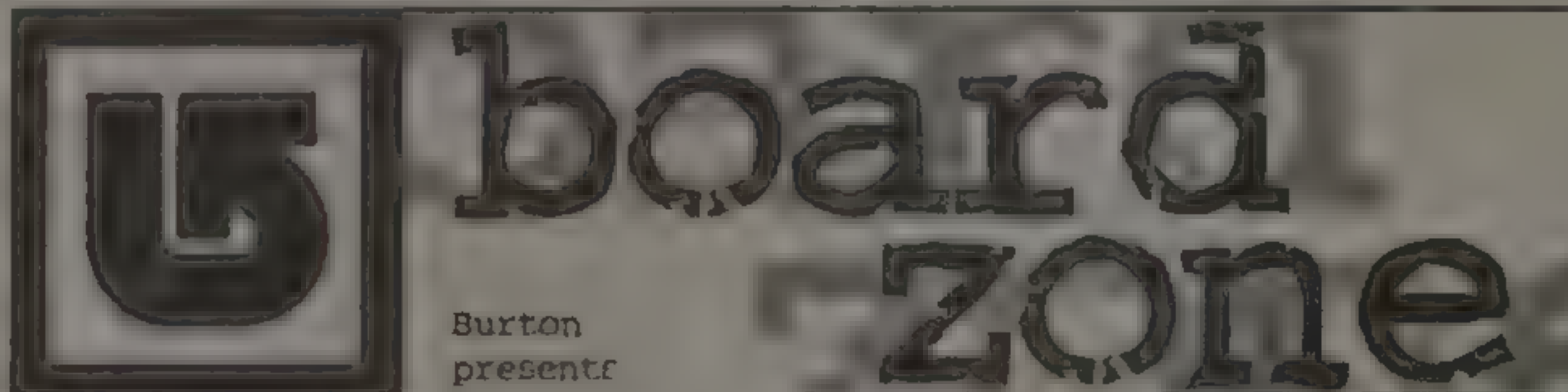
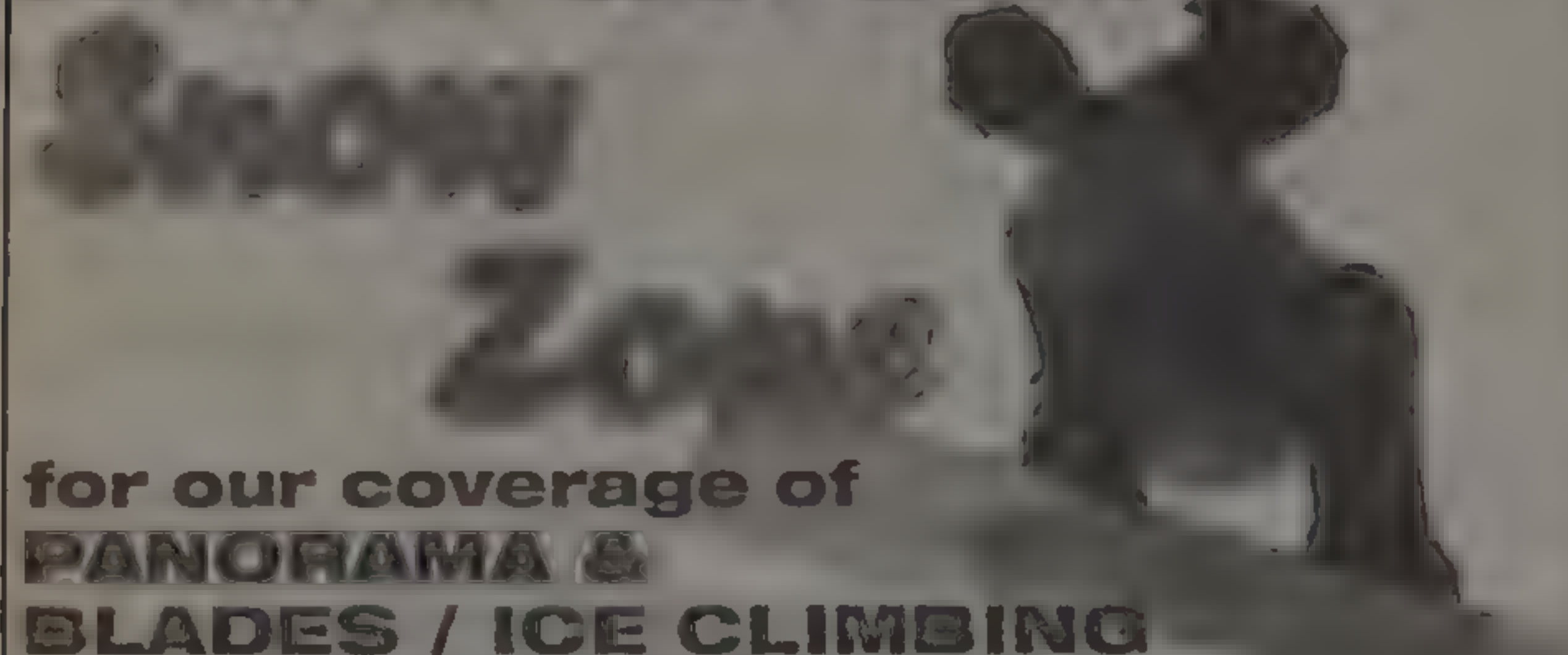


der Fields are worth a look as well, and with some help you can find some of the area's excellent cliffs and drops.

## Planet of the Apex

I fell in love with another of my favourite "secret hideaways," Apex Alpine Resort, while I was ski racing on the PWA Pro Circuit. I had some time

LOOK TO NEXT WEEK'S



By RICK OVERWATER

## The misrule of the Games

The Olympics are over and our snowboarders, serious contenders this year, have returned home without a single medal. The burning question of course, is "What the hell went wrong?"

In the end, Canada's snowboard medal hopes were dashed for a variety of reasons—bad luck for some of our riders and questionable judging, to name a couple. But a much less visible reason is the fact that snowboarding's entry into the Olympics has been bungled from the get-go.

You'd think that some of the wrinkles would have been ironed out since '98, but the Canadian Snowboard Federation's J.S. Bidal says that ain't the case. "We had a lot of action outside of the events with our appeal for Melissa [Barclay] and Hélène [Cloutier]," Bidal says, "and the appeal was denied the day before the opening ceremonies."

For those of you not following the soap opera, Cloutier and Barclay are

Canada's two top women in the alpine discipline. Despite the fact that they met the criteria of the FIS, the governing body that regulates both skiing and snowboarding for the Olympics, the Canadian Olympic Association decided they did not meet COA criteria and hence could not go to Salt Lake City. Rather than send two Canadians who were good enough as far as the Olympics were concerned, it was apparently wiser not to send any women to compete in the event at all.

Once this decision was made, other countries were allowed to apply for our spots and use them to develop their own athletes. The battle actually went to an independent arbitrator, who ultimately sided with the COA. Aren't we all on the side of Canadian athletes here? The COA should hang its head in shame for this debacle.

Bidal and CSF president Adam Faithful fought bitterly, citing the fact that a similar thing happened to figure skating duo Bourne and Kraatz in '94. "Besides them, there were a number of athletes that Canada sent who had met international criteria but not COA criteria," Bidal

says, "and [the COA] sent them on the basis that it was a great development opportunity for some of our athletes."

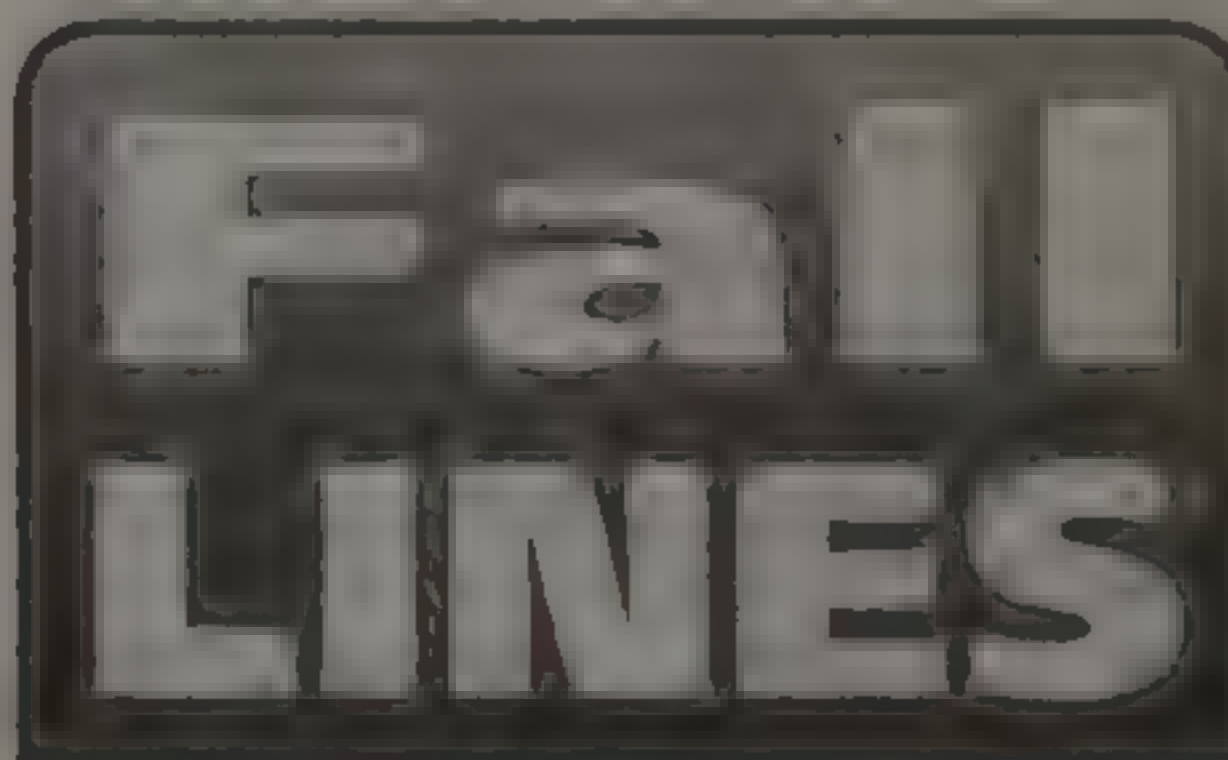
That argument obviously did not wash this time around. Nor did our attempts to get halfpipe specialist Maelle Ricker into the Olympics when it was discovered that Austria had used one of their vacant Alpine spots to put Nicola Pederzoli into the women's halfpipe competition. Pederzoli is ranked first in this year's World Cup standings, while Ricker is third. However, neither earned enough FIS points last season to qualify for an Olympic berth. Pederzoli got in and Ricker did not simply because Austria's application met the January 28 cutoff date—the date the FIS never made public.

"Nobody knew those rules," says Bidal. "The only reason we found out about them was because we heard that Austria was doing this." This time, an appeal went to the Court of Arbitration in Sport, who ruled in the FIS' favour. "But they also said, 'There's something fishy here. You guys need to clean this up before next time,'" Bidal says, finding a silver lining in the whole mess. "We see this Olympics as a learning experience where everybody needs to get on the same page—athletes, federations, everybody. Because we're all basically in the business of getting podium finishes. In that sense, it was a disappointing Olympics, but it opens the door for positive modifications for everybody." ☐

disciplines including halfpipe, parallel GS and boardercross. At least \$20,000 will be up for grabs.

## Do they have skiing eye dogs?

Kimberley Alpine Resort is hosting elite skiers from as far afield as France, Germany, Japan and New Zealand this weekend's FIS World Cup for Disabled. Disabled this weekend. Competitors be vying for supremacy in three categories: stand-up (athletes with amputations or who are partially paralyzed), sit-down (for those requiring a sit-ski and visually impaired (blind skiers with a sighted guide). It's a demonstration of skiing's all-inclusive spirit, as well as a showcase for some absolutely remarkable athletes. ☐



By HART GOLBECK

## Big blanket

Whistler Blackcomb experienced an incredible snowfall last weekend. Over a 24-hour period, a whopping 75 centimetres of the white stuff came down. Riders were lined up long before lift lines opened in order to get out and carve some first tracks. Their base is now an amazing 320 centimetres.

## Unlucky or what?

A rescue helicopter that had just plucked an injured skier from the slopes at the Flaine ski resort in France crashed after clipping a wire. It slammed into the mountain narrowly missing an on-hill restaurant, killing all four passengers including the injured skier, a ski patroller, a mechanic and the pilot. It could have been worse, though: the crashing chopper barely missed igniting three gas tanks beside the packed restaurant.

## Nothing like the Sun

Boarders from across the globe will gather at the Sun Peaks resort near Kamloops this weekend. Both men and ladies will be competing in three

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## Moist valuable player David Usher launches his solo effort *Morning Orbit*

By DAVE JOHNSTON

**D**avid Usher lives in perpetual motion. As a child, Usher moved around a lot. As an adult, particularly as the lead singer of Moist, he moved around a lot. Now, on tour as a solo artist, he's still moving around a lot.

Living in this state used to freak the singer/songwriter out. "It's was only last year that I realized that I've always been doing it and that it's very natural to me," he laughs. "That relaxed me when I realized that. It's like if you're on antipsychotic drugs and didn't realize it, you might freak out. Not that I am, mind you. You're in perpetual motion and you think you should be at home—that's what sets you off-balance. When you're in perpetual motion and that's natural to your system, then you can relax into it and enjoy it more."

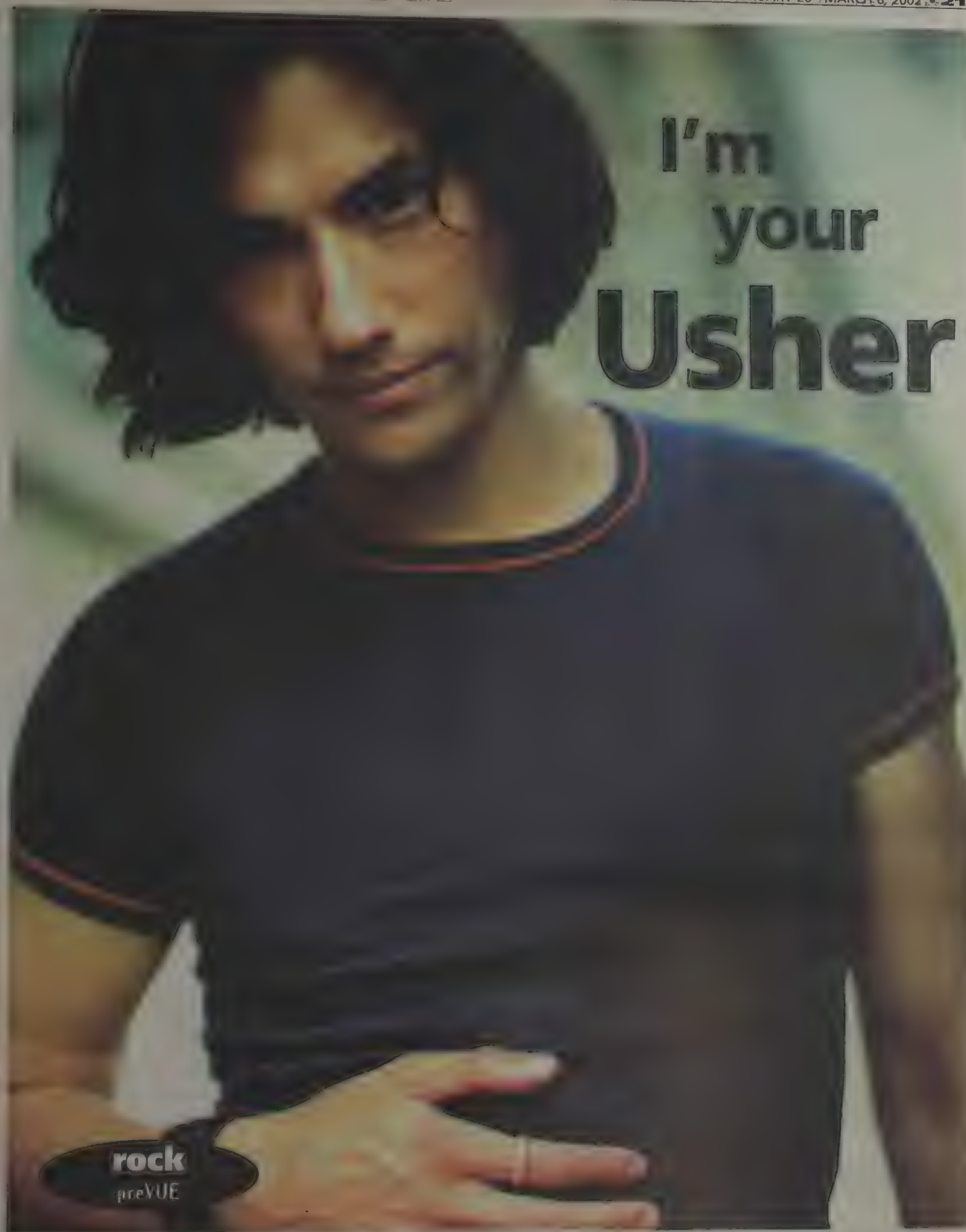
It helps that Usher has surrounded himself with musicians he really likes, including keyboardist Kevin Young and bassist Jeff Pearce of Moist, the band he called home for eight years. "It's a very Zen lifestyle, mixed with lots of insanity," he laughs again. "Your days become very similar, but everyone that's on the bus really wants to be there. That makes it a lot of fun. We're all really into it."

Usher isn't willing to say that he's left Moist behind. The group is in a holding pattern, for a lack of a better term. "We're still together," he says. "I don't know what we're doing in terms of records. I mean, we're really good friends and we're working together in different capacities. But we're not thinking about the next record right now—we'll see how it goes. Jeff is working on music on his own. Kevin is working on a book. [Guitarist] Mark [Makoway] has a book out right now, *The Indie Band Bible*, and he's really active as a producer and a mixer. So everyone is really busy."

So is Usher. Last year's release of his second solo record, *Morning Orbit*, has catapulted him to the top of the Canadian charts, thanks to the public's warm embrace of the two singles, "Alone in the Universe" and "Black Black Heart." The album is about to be released in different parts of Europe, including Scandinavia and Russia, as well as Asia. America waits in the wings. It would be an understatement to say that Usher will remain in motion for some time, but happily he stood still long enough to pick up the phone during a tour stop in Quebec to chat.

**Vue Weekly:** Coming off the whole Moist experience, maybe people wanted to hear another Moist-type record, but that isn't what you gave them. In fact, people have taken to *Morning Orbit* with arms wide open. Is that what you figured would happen, or did you have other thoughts?

**David Usher:** I was very nervous when the record came out. I didn't



n't know how people were going to respond to it. I spent a lot of time working on it, and I didn't have specific expectations for it when it came out. I was a little freaked at the time, but it's gone really well. I'm pleased that people have come to the record.

**VW:** Freaked?

**DU:** When I did the last solo record [*Little Songs*], it was very quick. It was between Moist records, but with this one, I really wanted to do a lot of touring, and spend a lot more time working on it. I spent a

long time on this record, which made its release a lot more intense.

**VW:** What motivated you to even start making solo records in the first place?

**DU:** It's a natural progression, I think. Because I write a lot, and as a band, Moist was very much a democracy and we're very collaborative, so everyone had a voice. I had a lot of songs that I wanted to use other musicians I knew outside of the band. I mean, sometimes I hear certain instruments when I write

and sometimes I don't. You want to experiment as you go along and try different things.

**VW:** Did you have much to do with the greatest-hits album, *Machine Punch Through*, that came out late last year?

**DU:** Honestly, I didn't have that much to do with it, because I was so busy dealing with my own record. I really like the DVD, though. I watched it a little while ago, and it's such a nice history of what we've been doing over the last eight years,

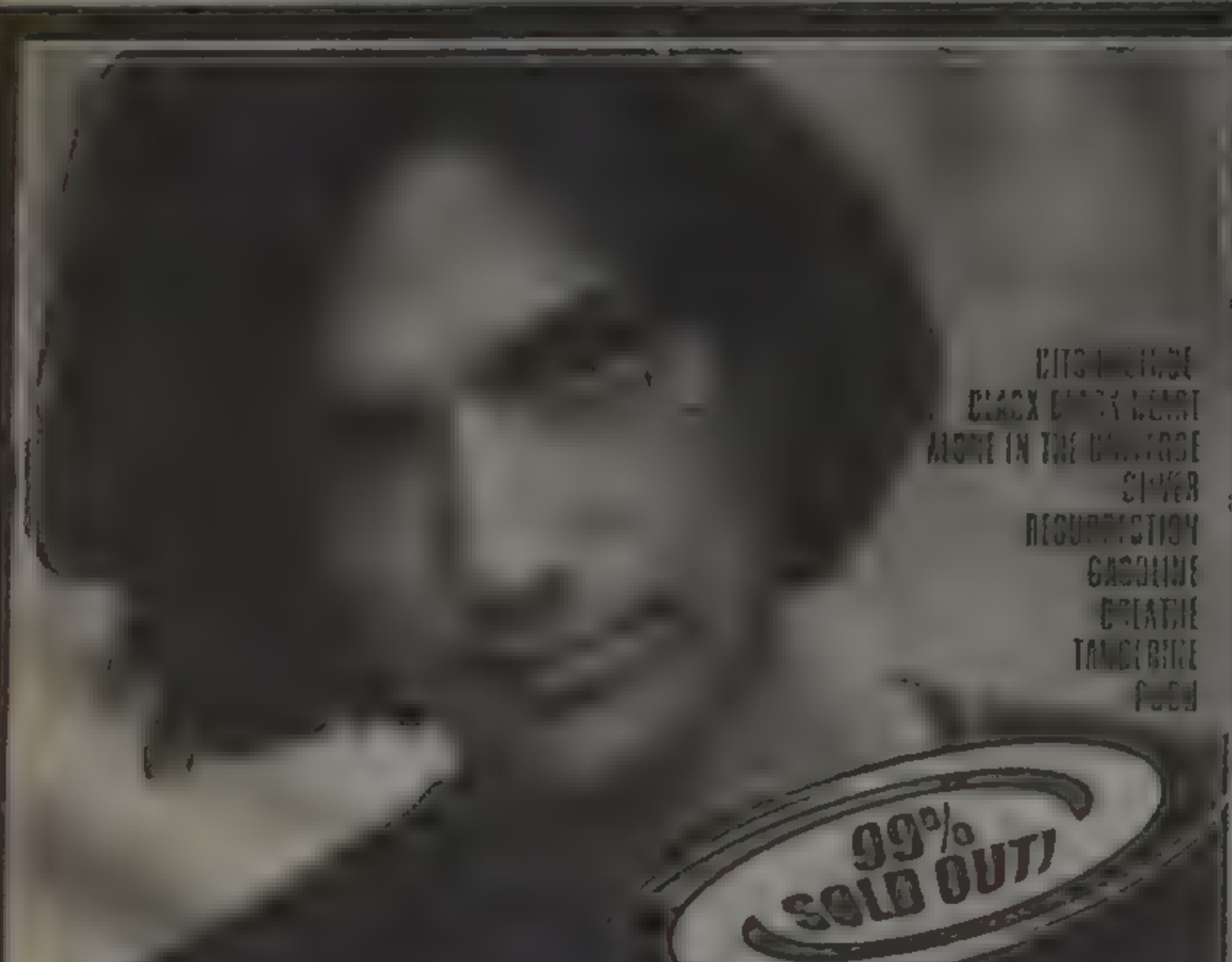
so it was interesting to watch at a personal level. There are all these hidden bits on it that you can find that are really interesting. Somewhere on it there are the very first recordings of "Push" when we were writing it. It's played through the video, but the recording is all of us sitting around a tape recorder, and it cuts in the middle so you can hear the different incantations of the song. I was improvising lyrics, and

SEE PAGE 30



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By WAYNE ARTHURSON

### You said a Roomful!

**Roomful of Blues • Sidetrack Café • Fri, Mar 1** For more than 30 years, New England bluesmasters Roomful of Blues have been performing to packed houses at home and abroad on the festival circuit. The band's lineup has gone through constant changes, but their commitment to the highest standards of musicianship has never wavered. Although their sound has branched off in different musical directions over the years, it has always stayed true to its blues roots. Mac Odom has only been singing for the band since '98 but his dynamic stage presence has won over older fans while creating a host of new ones as well.

Roomful's latest album, *Watch You When You Go*, features a mix of blues styles both classic and contemporary. As always, behind-the-scenes leader and guitarist Chris Vachon not only pulls out some blazing guitar work but also wrote four of the songs and produced the album as well. The legendary Roomful horn section, always a

source of mind-blowing dancing pleasure, now features veterans Rich Lataille, Bob Enos and newcomer Mark Earley. Over its long and tangled history, the band has released numerous studio albums as well as a number of live recordings, including *Live at Carnegie Hall 1997*, where the band backed up legendary blues guitarist Stevie Ray Vaughan, and *Live at Wolf Trap*, recorded in January 2001.

While constant touring and recording can take its toll on most bands, Roomful of Blues always seems happy to keep reinventing its sound and vitality. Audiences the world over have shook and shuffled along with the band regardless of lineup changes, just happy to bask in the band's magical mix of traditional sound infused with a funky, modern twist. With a winning combination of hot musicians and a fantastic live show, Roomful will likely keep firing up the crowds and filling up the dance floor for years to come. —PHIL DUPERRON

### Gate balls of fire!

**Gate • Fox and Hounds • Sat, Mar 2** When Gate guitarist Allan Harding talks about a piece of equipment that's important to the band, he's more than likely talking about his car rather than his guitar or amp. He drives a 1980 Dodge Diplomat—a shit-brown, gas-guzzling, four-door sedan made of with real steel.

"My car demands respect, man—it's a classic," he says of the vehicle that's about two years older than its

owner. He's not kidding—okay, he is a bit—but during a road trip to Calgary, the band took two cars: Harding's beast and a Toyota Corolla owned by bassist Jarod Meir. During the night, vandals used an ax to trash Meir's Corolla. They also took a few other valuables. Parked right behind the Corolla was Harding's beast, filled with every single piece of the band's expensive equipment. The vandals left it untouched, allowing the band to fulfill their gig commitment. "Okay," Harding laughs, "they stole one of my Wal-Mart hubcaps. It's only 20 bucks, but come on—now I gotta steal one off somebody's car. It put a bit of a damper on Calgary for us, but you can't let that bring you down. It's always fun playing in a different city, and both times we've been in Calgary the audience response has been great."

Gate will return to Calgary later this month, but first they have a show in Edmonton this weekend opening for I-Drop and Chunk at the Fox and Hounds, the club that helped kickstart their career. In their setlist are two cover tunes—Jefferson Airplane's "White Rabbit" and the Moody Blues' "Knights in White Satin"—songs you don't really expect from a heavy band like Gate. "Songs seemed to be more about emotion back then, instead of a factory-designed songs following the formula," Harding says. "And that's the thing about us, about the songs on our upcoming CD—each song is different from the other one, unlike the songs I've been hearing on the radio, where everything sounds the same."

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### Thursday

Feb. 28—Mark Hummel at Blues on Whyte • Brett Miles Trio at Four Rooms Restaurant • Chunk at King's Knight Pub • Tony Dizon at Lion's Head Pub • Lost Action Heroes, Wowters at Ottewell Pub • Bourne and MacLeod, Jody Shenkarek, Gavin Dunn at Rev • Michelle Boudreau at Rosebowl Pizza • Bill Jackson at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • Roomful of Blues at Sidetrack Café • Ann Vriend and the Dropouts at Sugarbowl Café • Brad Pettigrew and Terry Docherty at Tim's Grill • Three Days Wiser at Tin Pan Alley • My Huge Ass at Urban Lounge • Lisa Otey at Yardbird Suite • Rob Thompson at Zenari's on 1st

### Friday

Mar. 1—Mark Hummel at Blues on Whyte • Dr. Boggie and the X-Rays at Capitol Hill Pub • Bissett and Watt, Turtle Crossing, DeeP at Expressionz Café • Loose Cannan at Fatboyz • iBombal at Four Rooms Restaurant • Crush at Highrun Club • Sweet Alibi at J.J.'s Pub • Ten Inch Men at King's Knight Pub • Tony Dizon at Lion's Head Pub • One Night Stand at New City Likwid Lounge • Salt Water Soul at Newfie Bullet Bar and Grill • Doug Jensen and the Feel Kings at Ottewell Pub • Typhoid Mary at Rock Central Station • The Hoffman-Brown Band at Rumours Pub • Bill Jack-

son at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • Roomful of Blues at Sidetrack Café • Ann Vriend and the Dropouts at Sugarbowl Café • Brad Pettigrew and Terry Docherty at Tim's Grill • Three Days Wiser at Tin Pan Alley • My Huge Ass at Urban Lounge • Lisa Otey at Yardbird Suite • Rob Thompson at Zenari's on 1st

### Saturday

Mar. 2—James Hayden and Trent Buhler at Black Dog • Mark Hummel at Blues on Whyte • Vin Garbutt at Bonnie Doon Hall • Dr. Boggie and the X-Rays at Capitol Hill Pub • iBombal at Four Rooms Restaurant • Crush at Highrun Club • Sweet Alibi at J.J.'s Pub • Ten Inch Men at King's Knight Pub • Tony Dizon at Lion's Head Pub • Salt Water Soul at Newfie Bullet Bar and Grill • Mr. Lucky at Nu Wave Pub • Doug Jensen and the Feel Kings at Ottewell Pub • Down to the Wood, Deep South, Frankie Rogers at Pleasantview Community Hall • The Schematics, Red Seed at Power Plant • David Usher, The Full Nine at Red's • Terminator, One Fever at Ritchie Community Hall • Typhoid Mary at Rock Central Station • The Hoffman-Brown Band at Rumours Pub • Bill Jack-

son at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • Feeding Like Butterflies at Sidetrack Café • Mustard Smile at Tin Pan Alley • My Huge Ass at Urban Lounge • Lisa Otey at Yardbird Suite

### Sunday

Mar. 3—Blues on Whyte House Party All-Stars at Blues on Whyte • David Ball at Cook County Saloon • Nothing At All, Speaking of Heroes, Darryl's Grocery Bag, Deville, Preshure Point, In Harms Way at Oliver Community Hall • The Joint Chiefs at Sidetrack Café

### Monday

Mar. 4—Joe Houston at Blues on Whyte • Sherman Rowe at Lion's Head Pub • Sam August at Sherlock Holmes WEM • Doug Jensen and the Feel Kings at Sidetrack Café

### Tuesday

Mar. 5—Joe Houston at Blues on Whyte • Sherman Rowe at Lion's Head Pub • Ken McCoy at Longriders Saloon • Sam August at Sherlock Holmes WEM • Doug Jensen and the Feel Kings at Sidetrack Café • Ozzy Osbourne, Project Wyze, The Tea Party at Skyreach Centre • Cherrybomb

at Urban Lounge

### Wednesday

Mar. 6—Joe Houston at Blues on Whyte • Sweet Sugakane at Druid • Sherman Rowe at Lion's Head Pub • Ken McCoy at Longriders Saloon • Dave Hiebert at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes on Whyte • Sam August at Sherlock Holmes WEM • Doug Jensen and the Feel Kings at Sidetrack Café • Lost Action Heroes at Urban Lounge

### Thursday

Mar. 7—Joe Houston at Blues on Whyte • Delirious at Evangel Assembly Church • Eric Weiden Trio at Four Rooms Restaurant • Boots Kiss at King's Knight Pub • Sherman Rowe at Lion's Head Pub • Ken McCoy at Longriders Saloon • The Good Daddies, Stone Koan at Ottewell Pub • Cypher, Every New Day, Thes-tarswept at Rev • Darryl Kitlitz at Sherlock Holmes Capilano • Dave Hiebert at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes on Whyte • Sam August at Sherlock Holmes WEM • BS at Sidetrack Café • Preshure Point at Stars • Rotting Fruit at Urban Lounge



Even though it's a couple of months away, Gate is already gearing up for their CD release party, scheduled for the May long weekend. It's been six long months since the band first entered the studio to record. "We actually just heard it right through for the first time last week," Harding says, "and it was worth the wait. We're so proud of what we've done—I didn't expect it to be so good. I think it's the best thing I've ever done in my life." The disc is titled *Lost* and even though it's officially just a five-song EP, the running time is about 40 minutes, longer than some full-length discs.

"The songs range from five and a half to 10 minutes each," Harding explains, "but we don't consider them songs. They're musical pieces. And even with the length, you don't get bored with the songs; they're over before you know it. You'll look at your watch and be surprised that nine minutes have passed since the song started."

### Toys in Schematics

**The Schematics • With Red Seed • Power Plant (U of A campus) • Sat, Mar 2** On the road to rock 'n' roll success, you have to make a few compromises and Edmonton quartet the Schematics is no exception. The band, with its first full-length CD almost sold out of its first run, is going the cover band route to get gigs and promote their original songs.

It's a little difficult sometimes, says guitarist Tony Merle, but the upside is that they've tossed their daytime jobs in the real world and now work as musicians on a full-time basis. "None of us have worked a day in our day jobs since October, which is a positive thing," he says. "Being full-time musicians has its ups and downs, but it's all been good. We've been squeezing in half all-original shows with half cover shows but that allows us to put money back into the band. Obviously, our goal is to play our own music, and that's happening, but maybe not 100 per cent of the time. For now, we're just working on promotion and getting in touch with labels."

The Schematics used some of that money—and income from their real jobs, since engineering degrees can pay off, you know—to record their first disc, *Realtime*, at Homestead Studios. A monitor mix of the recording sessions made it into the hands of mixing engineer Michael Fraser, who's worked with names such as AC/DC and Metallica. Fraser liked the songwriting and the musicianship of the Schematics, and soon the boys—Merle, Dylan Jay, Robin Nash and Evan Wappel—found themselves flying to Vancouver to mix some tracks with Fraser at Warehouse Studios.

"The good news was that when we were in Vancouver, we were able to network our way through and met a lot of people who expressed interest in our music," says Merle. "So some labels asked us to send things, and that's a good sign. At least they're expecting it and will pay some attention to it rather than us just sending it unsolicited."

The band's touring schedule has taken them across western Canada and even up to the Arctic where they spent a month in the deadest, darkest part of winter as a house band in a Yukon club. "We didn't get a lot of sun because it rose, I think, at 10 or so and then set around three," Merle says. "And being



musicians working at night, we missed the sunrise. But most days, not all the time, we at least got to see the sunset."

The Schematics were also one of the few local bands invited on the strength of their demo to participate in Stage 13, the summer rock show that featured Nickelback, 54-40, Bif Naked and Rake. "Playing a 100-by-60-foot stage is a bit different when you're used to smaller stages," Merle notes. "There's plenty of room to run around—it was a blast. We were just a three-piece then and it was funny looking and seeing everybody else in the band more than 50 feet away. It was good thing to have my own space."

The Schematics' return to the local stage this weekend is part of RocktogaFest. Yes, it's an old-fashioned *Animal House*-style toga party and, yes, the band will be togged out in togas of their own. Whether they'll have anything *under* the togas is a secret they're not sharing; you'll have to find that out for yourself. For more info on the band—toga-related and otherwise—check out their website at [www.theschematics.com](http://www.theschematics.com).

### A coup for Deville

**Déville • All-ages show with Preshure Point, Darryl's Grocery Bag, Nothing at All, Speaking of Heroes, In Harm's Way and One of These Days • Oliver Hall (10320-118 St) • Sun, Mar 3** When Regina punk rockers Layaway Plan broke up, guitarist Terry Ovans knew he still wanted to play music. Other bands were interested in him, but he wasn't really interested in joining another band and instead tossed around the idea of starting a new group. But the Calgary group Deville gave him a call—due to normal "band issues," they had just lost a guitarist and wondered if Ovans would consider packing up,

moving to Calgary and joining the fun.

"This band is awesome and everything I'd expect in a good band," Ovans says. "I don't think there was any other band in Canada I would have joined. But I like Deville a lot, which is why I jumped at the chance to become a part."

Ovans joined Rob and Sean Davies, Richard Cumont and Marek Progaszka only two months ago, so he's still getting in the swing of things. "It's kind of weird," he says, "because it's hard when a band breaks up after seven years like Layaway Plan did. Everything's done a little bit different in Deville—that's to be expected. But everything's great. I'm still adjusting. I moved here on a Tuesday and we played a show on a Friday. So I had to learn the entire set within three days, but we pulled it off."

Ovans has offered new songs to the group and put his own stamp on their old songs. Deville will also hit the studio to record their next disc. "It's a little different sound than their previous CD," he says. "*Pleasure to Burn* is a little more on the poppy side compared to the new stuff. It's a little bit heavier but it still has the Deville feel."

Although Regina has a pretty strong punk scene, Ovans is impressed by the number of shows in his new Calgary hometown. "There are so many shows to see that it's a nightmare," he says. "There's a lot of buzz. Regina has a scene, but in Calgary there's just so much to do. One night I wanted to see two different bands in the same night, and it's hard to see everybody you want to see."

Tickets for the show are six bucks in advance and eight bucks at the door, with doors opening at 2:30 p.m. They're available at Listen Music, Famous Skateboards, Freecloud Records and Blackbyrd Myoozik. For more info, check out the band's new website at [www.devillepunk.com](http://www.devillepunk.com).

## UPCOMING *the rev*

**BOURNE**  
**MACLEOD**  
FEB 28 THURS

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JODY SNEHKAREK & GAVIN DUNN

THURS MAR 7  
**CYPHER**  
EVERY NEW DAY  
the starswept

INTERNATIONAL WOMEN'S DAY  
**REBECCA GATES**  
EX-SPINANES, FROM CHICAGO  
MAR 8 FRI

**TANYSS NIXI** & the western casket factory  
**LONTANANZA** *cjsr* *PERFORMED AT THE REV*

THURS MAR 14  
**BELVEDERE**  
**THE JOHNSONS**  
**THE MISSING 23RD**

SQUARE DANCE RECORDING ARTIST FROM TORONTO  
**oh susanna**  
**jim bryson** & the occasinals  
mark davis (of old reliable)  
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*the rev*  
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LES TABERNACLES • MAR. 28  
LAURA LOVE • APR. 5  
THE SADIES • APR. 6



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## MUSICWEEKLY

For a FREE listing, fax 426-2889 or  
e-mail listings@vue.ab.ca.  
Deadline is 3pm Friday.

Turn to "More Music" on page 22  
for day-to-day listings.

### ALTERNATIVE

**NEW CITY LIKWID LOUNGE**  
10161/57-112 St., 413-4578. FRI 1:  
One Night Stand. TIX \$5 @ Blackbyrd  
Myoozik, Sound Connection, Listen.  
SAT 2: Darryl's Grocery Bag, Speaking  
of Heroes, Nothing at All.

**REV** 10030-102 St., 423-7820. THU  
28: Bourne and MacLeod, Jody  
Shenkarek and Gavin Dunn. THU 7:  
Cypher, Every New Day,  
Thestarswept. FRI 8: International  
Women's Day: Rebecca Gates, Tanyss  
Nixi and The Western Casket Factory,  
Lontananza. THU 14: Belvedere, The  
Johnsons, The Missing 23rd. FRI 15:  
Oh Susanna and Her band, Jim  
Bryson and the Occasionals, Mark  
Davis (Old Reliable). Adv. tickets for  
all shows @ Blackbyrd Myoozik and  
Listen.

### BLUES AND ROOTS

**ALBERTA ROOTS MUSIC SOCIETY**  
Bonnie Doon Community Hall, 690-  
1949. SAT 9 (7pm door): The Alberta  
Roots Music Society presents The  
Stone Merchants, John Henry,  
Confluence. TIX \$12 adv., \$15 @  
door. Adv. tickets @ Alfie Myhre's  
Music, Blackbyrd Myoozik, Clea's  
Bookshop, Sound Connection, TIX on  
the Square.

**THE ATLANTIC TRAP AND GILL**  
7704-104 St., 432-4611. •Every THU  
(9pm): Open mic night with Leona.

**THE BLACK DOG FREEHOUSE**  
10425 Whyte Ave., 439-1082. •Every  
SAT (3-6pm): Hair of the Dog. No  
cover. SAT 23 (3-6pm): Ben Sures.  
SAT 2 (3-6pm): James Hayden and  
Trent Buhler. SAT 9 (3-6pm): Ben  
Spencer. SAT 16 (3-6pm): Jen  
Patches.

**BLUES ON WHYTE** Commercial  
Hotel, 10329 Whyte Ave., 439-5058.

THU 28-SAT 2: Mark Hummel. SUN  
3: The Blues on Whyte House Party  
All-Stars. MON 4-SAT 4: Joe Houston.  
SUN 10: The Blues on Whyte House  
Party All-Stars. MON 11-SAT 16:  
Maurice John Vaughn.

**CAPITOL HILL PUB** Blues at the  
Hill, 14203 Stony Plain Rd., 454-  
3063. FRI 1-SAT 2: Dr. Boggie and  
the X-Rays.

**CLIFF CLAYVIN'S RESTAURANT  
AND PUB** 9710-105 St., 424-1614.  
•Every MON (8-12pm): Open stage  
hosted by Randy Smallman with John  
Peterson and Humberto.

**CONRAD'S SUGARBOWL ON  
124TH** 10724 124th St., 451-1038.  
•Every THU: Open Cage: Acoustic  
jam hosted by Ben Spencer. •Every  
SUN: Ordinary Day: Jungle with  
Royale and guests.

**THE DRUID** 11606 Jasper Ave., 454-  
9928. WED 6: Sweet Sugakane.

**EXPRESSIONZ CAFÉ, MARKET  
AND MEETING PLACE** 9142-118  
Ave., 471-9125. THU 28: Open stage.  
FRI 1 (8pm-11pm): Bissett and Watt,  
Turtle Crossing, Deep. SAT 2 (8pm-  
11pm): Emo. THU 7: Open Stage.

**FATBOYZ** 6104-104 Street, 437-  
3633. FRI 1: Loose Cannan.

**FORTY-FOUR MAGNUM CLUB**  
8318-144 Ave., 475-8702. FRI 8-SAT  
9 (9pm-1am): Mr. Lucky (blues, boogie,  
rock). No cover.

**FULL MOON FOLK CLUB** Bonnie  
Doon Hall, 9240-93 St., 438-6410,  
420-1757. SAT 2 (7pm door): Vin  
Carbutt (U.K.). TIX \$14 adult @ TIX  
on the Square.

**HONEST MUR'S BAR AND GRILL**  
8937-82 Ave., 463-6397. •Every THU  
(9:30-10pm): Open stage w/ Keep  
Six. All musicians welcome.

**MEZZA LUNA LATIN CLUB**  
10238-104 St., 423-LUNA. •Every  
WED and THU (9-11pm): Latin dance  
lessons. •Every weekend: Live Latin  
music.

**NEWFIE BULLET BAR AND GRILL**  
15003-118 Ave., 451-8555. FRI 1-SAT

2 (9pm): Salt Water Soul. No cover.

**N'OTHER PLACE** 11540 Jasper  
Ave., 424-4489. •Every SUN (5-9pm):  
Jam w/ KGB Kev.

**NORTHERN BLUEGRASS CIRCLE  
MUSIC SOCIETY** Pleasantview  
Community Hall, 10860-57 Ave.,  
487-7931, 434-5997. •WED night  
jam sessions. SAT 2 (7pm door):  
Down to the Wood, Deep South with  
Frankie Rogers (fiddle). TIX \$12  
member, \$15 non-member. Adv. tick-  
ets @ Wednesday night jam, Alfie  
Myhre's Music, Southside Sound.

**NU WAVE PUB** 18228-89 Ave.,  
489-9627. SAT 2 (9pm-1am): Mr.  
Lucky (blues, boogie, rock). No cover

**O'BYRNE'S** 10616 Whyte Avenue,  
414-6766. •Every TUE: Celtic Night  
w/ Shannon Johnson and friends.

**O'MAILLE'S PUB** 398 St. Albert Tr.,  
Mission Hill Shopping Plaza, St.  
Albert, 458-5700. •Every Tue (8-  
11pm): Open stage.

**ROSEBOWL PIZZA AND LOUNGE**  
10111-117 St., 482-5152. •Every  
SUN: Sunday night jam with host  
Mike McDonald. THU 28: Michelle  
Boudreau.

**ROSIES BAR AND GRILL 124TH  
STREET** 10315-124 St., 482-1600.  
•Every SAT (5-9pm): Alberta Crude  
(blues, country).

**SCROFFY MURPHY'S IRISH PUB**  
Whitemud Crossing, 485-1717.  
•Every MON: Open stage hosted by  
Chris Wynters.

**SECOND CUP** 10303 Jasper Ave.,  
424-7468. •Every Thu (7:30-  
10:30pm): Acoustic open stage host-  
ed by Ron Taylor.

**SIDETRACK CAFÉ** 10333-112 St.,  
421-1326. THU 28 (9:30pm): The  
Joint Chiefs (rock). \$3 cover. FRI 1  
(10pm): Blues International presents:  
Roomful of Blues (from Rhode  
Island). TIX \$20. Adv. tickets @ the  
Sidetrack, Southside Sound. SAT 2  
(10pm): Feeding Like Butterflies. TIX  
\$7. Adv. tickets @ the Sidetrack. SUN  
3 (8pm): Sunday Night Live: Joint

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## MUSICWEEKLY

Continued from previous page

**Killer Comedy Show, DJ**  
 \$5 cover. MON-WED 6  
 10pm: Doug Jensen and the Feel  
 (rock). No cover. THU 7  
 10pm: BS (Big Black Brett's Blues  
 \$3 cover. FRI 8 (10pm):  
 am Brown and the Prairie Dogs.  
 er. SAT 9 (8pm door):  
 rry Ram (hip hop, ska and  
 SUN 10 (8pm): Sunday Night  
 , Granny Dynamite, Killer  
 edy Show, DJ Dudeman. \$5

## BARBOWL CAFÉ AND BAR

22-88 Ave., 433-8369. •Every FRI  
 10pm: Songwriter night. •Every Sun  
 10pm: Brett Miles presents: "Rise."  
 rational Instrumentals (pass the  
 FRI 1 (10pm): Ann Vriend and  
 Dropouts. \$5 cover. FRI 8: Mark  
 (Old Reliable).

**IS GRILL** 7106-109th St., 413-  
 5. FRI 1 (9:30pm): Brad Pettigrew  
 Terry Docherty. No cover. FRI 8  
 10pm: Mike McDonald. No cover.

**TOWN FOLK CLUB** Woodcroft  
 Community Hall, 13915-115 Ave.,  
 1554. FRI 8 (7:30pm door):  
 sted Pickers, Down to the Wood.  
 \$8 member, adv., \$10 @ door.

## CLASSICAL

**PERTA COLLEGE CONSERVATO-**  
**OF MUSIC** Muttart Hall, 10050  
 Donald Drive, 423-6230. SUN 3  
 10pm: March Melange Faculty  
 tal: Mary Fearon (horn), Judy  
 sen (piano). SUN 10 (2pm):  
 m Concert Series: Dynamic  
 s. TIX \$15 adult, \$10 senior/stu-

**VOCAION HALL** U of A  
 pus. THU 28 (8pm): New  
 monton Wind Sinfonia. TIX \$5 @  
 or. •WED 6 (8pm): Edmonton  
 mber Music Society presents  
 helmas Cepinkis (violin), Guoda  
 ilaite (piano). Duo from  
 ania. •420-1757, 492-0601. FRI  
 10pm: Music at Convocation Hall:  
 es Després (piano solo recital).  
 5pm: Pre-concert lecture. TIX  
 adult, \$7 senior/student @ TIX  
 the Square, Department of Music.

**ONTON OPERA** Jubilee  
 orium, Kaasa Theatre, 11455-87  
 , 429-1000. *Of Mice and Men* by  
 nbeck. Sung in English with  
 ish supertitles. Mar. 9, 12 and

## EDMONTON CULTURAL CENTRE

0-133 Ave., 420-1757. THU 7  
 10pm cocktails; 6:30pm dinner:  
 nian Choirs presents dinner,  
 on and performances by The Leo  
 en Singers (mixed adult choir),  
 Columbian Girls' Choir (women  
 12-20, vocal soloists),  
 ble), Chanteuses (womens  
 ). Fundraiser in support of choral  
 nances and education pro-  
 s. TIX \$15 each @ TIX on the

## CLUBS

**Y T'S GRAND CENTRAL STA-**  
 6111-104 St., 438-2582.

•Every SAT: '80s night w/ DJ

**VIN'S MARTINI BAR** 10507 82

Ave., 437-7489. •Every SUN: DJ  
 Diabolic spins the in sounds from  
 way out.

## FILTHY MCNASTY'S PUBLIC

**HOUSE** 10511-82 Ave., 432-5224.  
 •Every FRI-SAT: DJ Dirty Dave (rock,  
 alt, punk, dance, retro). •Every MON:  
 Metal Monday hosted by the Bear's  
 Yukon Jack.

**GALLERY LOUNGE** Mayfield Inn,  
 16615-109 Ave. 484-0821. •Every  
 THU-SAT: DJ Steve.

**GAS PUMP** 10166-114 St., 488-  
 4841. •Every TUE/WED: Karaoke.  
 •Every THU-SAT: DJ.

## GREENHOUSE NIGHTCLUB

Neighbourhood Inn, 13103 Fort Rd.,  
 472-9898. •Every WED-SAT: DJ Travis.

## CONCERTS

**BONNIE DOON HALL** Bonnie Doon  
 Hall, 9240 93 St. SAT 23: Chris  
 Smither.

**EVANGEL ASSEMBLY CHURCH**  
 4461-50 St., 451-8000. THU 7  
 (7:30pm): Delirious. TIX \$29.50.

**FESTIVAL PLACE** 100 Festival Way,  
 Sherwood Park, 449-3378. SAT 9:  
 Danu (Celtic). TIX \$18 cabaret,  
 \$16.50 adult, \$15 child/senior. FRI  
 15-SAT 16 and SUN 24 (7:30pm):  
 Buddy Wasiname and the Other  
 Fellers (Celtic, folk, comedy). TIX \$20  
 adult, \$16 child/senior. SUN 17  
 (2pm): Festival of Winds Community  
 bands and wind orchestras. TIX  
 \$10.50 all ages. FRI 22 (7:30pm):  
 Live from Festival Place: Presented by  
 CKUA. Steve Pineo Band, Beautiful  
 Joe (Steve Pineo, Jane Hawley, Tim  
 Leacock and Kit Johnson). The Co-



Dependents (featuring Billy Cowsill).  
 TIX \$18 cabaret, \$16 adult, \$15  
 child/senior. SAT 30 (7:30pm): The  
 Fables (Celtic rock). TIX \$22 cabaret,  
 \$20 all ages. Theatre seating.

**GRANT MACEWAN COLLEGE** SAT  
 16: Planet Smashers.

**HORIZON STAGE** 1001 Calahoo  
 Rd., Spruce Grove, 962-7631, 451-  
 8000. SAT 9 (7:30pm): Lee Pui Ming

SEE NEXT PAGE

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 MAR 14 - 16 DIRT JOCKSON

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## MUSICWEEKLY

Continued from previous page

(avant-garde and contemporary piano). TIX \$15 adult, \$10 senior/student. SAT 16 (7:30pm): Jerusalem Ridge (bluegrass).

## MYER HOROWITZ THEATRE

Students' Union Building, 492-2048. SAT 16: Stirling (celebration of the release of *The View From Here*), w/ Matt Pahl and the Politburo, and DJ Simon Locke, with guest dj's. MON 18: Ian Wright.

## OLIVER COMMUNITY HALL

10326-118 St. SUN 3 (2:30 door): Nothing at All, Speaking of Herve's, Darryl's Grocery Bag, Deville, Preshure Point, In Harms Way. TIX \$6 adv @ Freecloud, Listen, Blackbyrd Myoozik, Famous Skateboards; \$8 @ door.

ORANGE HALL 10335-84 Ave. SAT 9: Preshure Point.

POWER PLANT U of A Campus, 492-2048. SAT 2 (8pm door): Rock-Toga-Fest: The Schematics, Red Seed (Winnipeg). Presented by the Students' Union, the Materials Engineering Society. TIX \$6 @ door. SAT 9 (8pm door): Saturday Night Live: Pi Beta Phi Women's Fraternity, Arrowgirls presents Battle of the Bands. TIX \$5. Proceeds to Links to Literacy. WED 13 (8pm door): Wednesday Night Live: John Ford (Vancouver). TIX \$5. SAT 16 (8pm door): Saturday Night Live: Sonica (video release party), XIIth House, Portal. TIX \$6 @ door. SAT 23 (8pm door): Saturday Night Live:

Woodabeen (pop rock), Niceguy (w/the old guy of Mollys Reach), Star Collector (Vancouver). TIX \$6 @ door. WED 27 8pm door: A special edition of Wednesday Night Live: G7 Welcoming Committee (the Weakerthans, Propagandhi), Winnipeg singer/songwriter/social activist Greg MacPherson Band (members of the Weakerthans). TIX \$5 @ door. THU 28 (8pm door): Special edition of Thursday Night Live: Projektor (Winnipeg), Radiogram (Vancouver), The Waking Eyes (members of Duotang). TIX \$7 @ door.

## RITCHIE COMMUNITY HALL

7727-98 St., 463-0382, 718-3034. SAT 2 (1-5pm): Bright Light Social Club: Terminator, One Fever. TIX \$10 adv., \$15 @ door.

## SKYREACH CENTRE 451-8000.

TUE 5 (6:30pm door): Ozzy Osbourne, Project Wyze, The Tea Party. TIX \$59 general admission.

STARS NIGHTCLUB 10545 Whyte Ave. THU 7: Preshure Point.

## WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414.

SAT 9 (8pm): Banks Plays Basie: Tommy Banks and his Big Band. SUN 10-MON 11: Jann Arden. WED 13: Amanda Marshall. FRI 15-SAT 16: Raylene Rankin. THU 21: The World at Winspear: Mercedes Sosa. WED 27: Bruce Cockburn.

## COUNTRY

COOK COUNTY SALOON 8010-103 St., 432-2665. SUN 3: David Ball.

LONGRIDER'S SALOON 11733-78 St., 479-7400. TUE 5-SAT 9: Ken McCoy.

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •Every THU (7:30-11:30pm): Open Jam with Jim and Penny.

## JAZZ

## FOUR ROOMS RESTAURANT

Edmonton Centre, 102 Ave. entrance, 426-4767. THU 28 (9pm): The Brett Miles Trio. FRI 1-SAT 2 (9pm): iBomba!. THU 7 (9pm): The Eric Weiden Trio. FRI 8 (9pm): Harley Symington. SAT 9 (9pm): The Craig Giacobbo Trio. THU 14 (9pm): The Jeff Hendrick Trio.

SORRENTINO'S 10612-82 Ave., 434-7607. THU 28: 11 O'Clock Songs.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 1-SAT 2 (8pm door): Lisa Otey. TIX \$9 member, \$13 guest.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 1 (8pm-midnight): Rob Thompson. SAT 9 (8pm-midnight): Mike Rud Trio.

## PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 28-SAT 2: Tony Dizon. MON 4-SAT 9: Sherman Rowe. MON 11-SAT 16: Todd Reynolds.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 28-SAT 2: Bill Jackson.

THU 7-SAT 9: Darryl Kitlitz.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 28-SAT 2: Tim Becker. WED 6-SAT 9: Dave Hiebert.

## SHERLOCK HOLMES WEM

Bourbon St., W.E.M., 444-1752. THU 28-SAT 2: Mark Magarrigle. MON 4-SAT 9: Sam August.

## SHERLOCK HOLMES ON WHYTE

10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 28-SAT 2: Duff Robison. WED 6-SAT 9: Mark Magarrigle.

## POP AND ROCK

Also see VURB Weekly on page 32.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 1-SAT 2 (9pm): CRUSH. \$3 cover. FRI 8-SAT 9 (9pm): Three Days Wizer. \$3 cover.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 1-SAT 2: Sweet Alibi (rock).

KINGSKNIGHT PUB 9221-34 Ave., 433-2599. THU 28: Chunk. FRI 1-SAT 2: The Ten Inch Men. THU 7: Boots Kiss. FRI 8-SAT 9: The Headpins, Side Show Bob. THU 14: Esoteric Mind.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every MON (9pm): Open stage hosted by Willy James. •Every THU: Battle of the bands. THU 28: Lost Action Heroes vs. Wowters. FRI 1-SAT 2: Doug Jensen and The Feel Kings. THU 7: The Good Daddies vs. Stone Koan. THU 14: Effinate vs. Radio Flyer.

RED'S WEM, 487-2066. SAT 2 (door): David Usher, The Full N. minors. TIX \$15.95 adv., \$19 of. FRI 8: Trooper. SUN 10 (2 door): Wave. All ages w/lice. TIX \$20 adv.

## ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway, 479-4266. FRI 1-SAT 2: Typho. Mary.

RUMOURS PUB 9006-132 A 473-7410. FRI 1-SAT 2 (9 1:30am): The Hoffman-Brow.

STRATHEARN PUB 9514-87 465-5478. Every THU (8pm): open stage hosted by Dustin Zawalski.

TIN PAN ALLEY 4804 Calgary S., 702-2060. FRI 1 (10pm): The Days Wizer (pop trio). SAT 2 (1 Mustard Smile (top-40). FRI 8: 303 (dance). SAT 9: Paul Bellow (pop). FRI 15: Joint Chiefs (cover band).

URBAN LOUNGE 8111-105 St. 439-3388. •Every TUE: Urban Unplugged. THU 28: Think Not (CD release party). \$5 cover. FRI SAT 2: My Huge Ass. \$5 cover. Urban Unplugged w/ Cherrybon (Vancouver trio). \$5 cover. WED Lost Action Heroes. \$5 cover. THU SAT 9: Rotting Fruit. \$3/\$5 cover.

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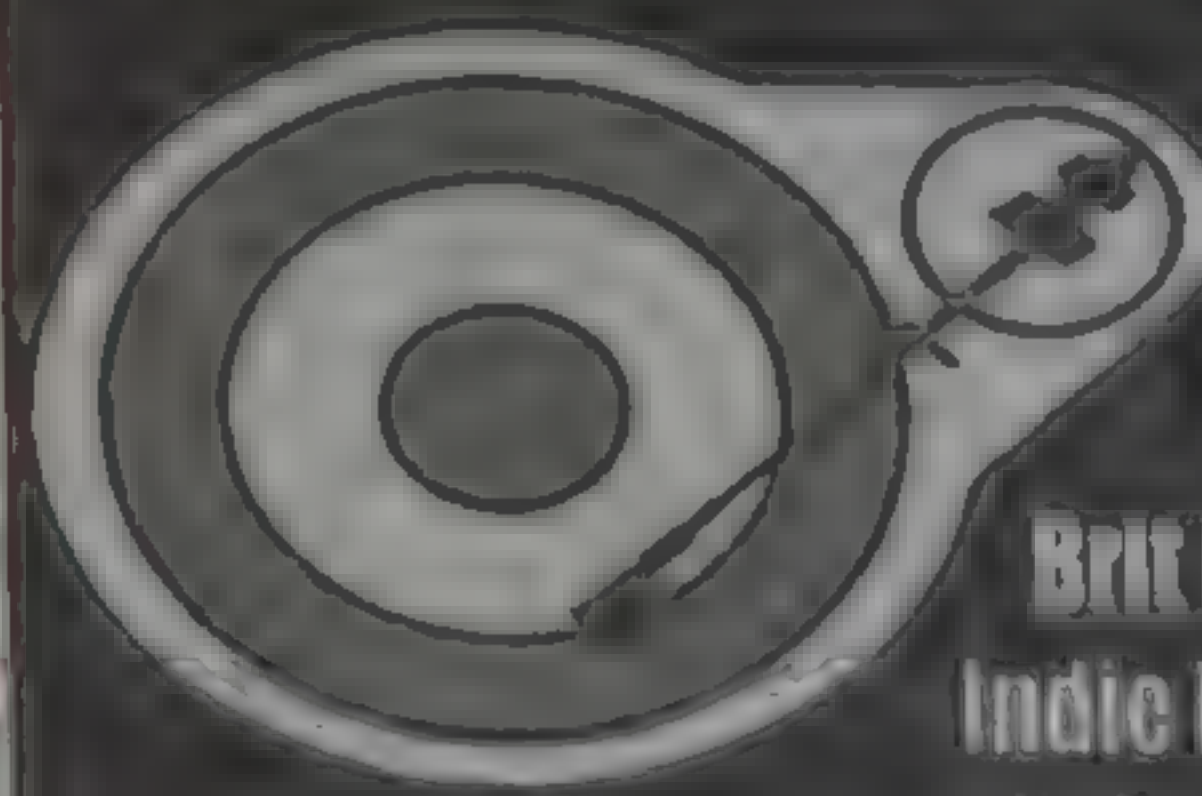


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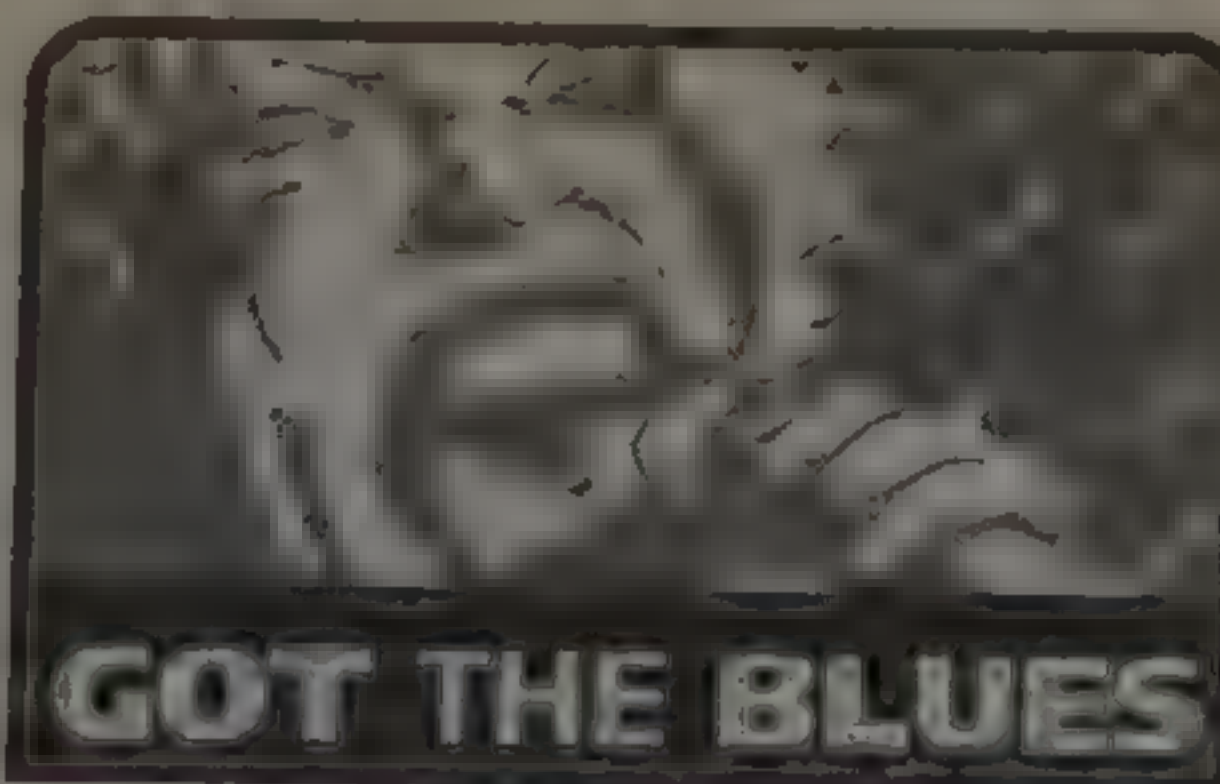
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GOT THE BLUES

By CAM HAYDEN

It's all Otey but the shoutin'

As astute blues fans know, there's no shortage of entertainment decisions to be made in Edmonton this week. Roomful of Blues plays Friday night at the Sidetrack Café, Mark Hummel continues through Saturday night at Blues on Whyte and Lisa Otey returns to the Yardbird Suite for shows on Friday and Saturday.

Since it would be a big 'ol conflict of interest for me to write about Roomful of Blues—I'm one of the promoters of the show—and Mark Hummel got some ink last week, let's



turn our attention to Tucson Arizona's Lisa Otey. If you're paying attention, you'll remember that she packed the house over two nights about a year ago at the Yardbird.

Otey's shows were the most original blues performances I've ever seen at the Yardbird. The accomplished blues and boogie piano player worked without guitar accompaniment—the only blues act ever to do so at the Yardbird. The fiddle, sax and harmonica that backed her last time around gave the show an acoustic, country-blues flavour when required but the combined talents of Calvin Vollrath, Dave Babcock and Rusty Reed were more than capable of turning it up a notch on the straight blues numbers. Not that there's anything that is straight blues about Otey's repertoire. Her recorded output of five discs on her own Owls' Nest label defy categorization. Part blues, part jazz, with a little gospel, boogie-woogie and humour thrown in for good measure, the discs showcase her inspired playing, songwriting and singing. The audience agrees. Last time around Otey set a sales record at the Yardbird and this time she's bringing copies of her latest album, *Hard Workin' Woman*, to sell at the show. The disc is a real winner, picking up where 1999's *Gimme Some of Your Lovin'* left off. Three-quarters of the disc's 12 tunes are originals, and one listen by these ears picked out "Don't Make a Scene, Kathleen" as a real showstopper, followed closely by the raucous title track that also features shouter Candye Kane.

Although only in her first year, Otey has clearly begun to make a name for herself. She has been named the Best Local Performer Artist in the reader's poll of the *Vue Weekly* three times in 10 years and is a member of the Arizona Blues Hall of Fame. She has performed only around the United States and Canada over the past year, including Europe where she had slots at the Cognac Blues Passions festival in France and the Roses Blues Festival and Gospel Festival in Spain. That's a tour of Holland and Belgium in the early part of this year.

Her show this time around at the Yardbird will feature Tony Michalek on fiddle, Dave Babcock on sax, Rusty Reed on harmonica and Jeff Smith and Scott Anderson on bass and drums respectively.

As Otey says, "The Yardbird room that suits my kind of music, playing with these musicians is a pleasure. I'll be bringing lots of originals to Edmonton audiences this time." We can all look forward to it.

On another note, make sure you tune into the Friday Night Blues Party on CKUA this week between 9 p.m. and midnight when Mark Hummel will pick some of his favourite tunes and shoot the breeze with yours truly. ☺

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 94.9 FM and 580 AM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

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# From cocoon to cacophony

Feeding Like Butterflies haven't metamorphosed—they were just resting

by PHIL DUPERRON

It's the day after Canada's glorious gold medal performance in men's hockey and Jason Johnson, lead singer for Edmonton's own Feeding Like Butterflies, is in a celebratory mood. "You had to watch that game and you had to appreciate it," says Johnson.

Once the obligatory period of asking in Canadian pride is done, he proceed to the task at hand. Like asking him where the hell his band has been for the last while? It's been a year and a half since the Butterflies last graced their hometown with one of their high-energy folk rock shows. The hiatus was a self imposed one, taken simply to recharge the band's creative batteries before jumping back into the thick of things.

"A lot of it was just a creative break," says Johnson. "It's hard to get into the writing mode while you're playing all the time. We all took a hiatus. We had just played something like 450 concerts and we had a little bit of burn-out so we decided to take a break. Music is sort of all-consuming. That's what music is all about anyway. It's a really individual thing, as well as a really social thing. You just can't keep up that kind of pace without something starting to warp in your sense of reality."

Because the band has always enjoyed a strong local following Johnson says he started getting e-mails asking what had happened to them and when they'd be playing again. So just to show everyone they were still here, eager to get out and entertain, they decided to have a show.

"This is more just to have some fun in Edmonton," says Johnson. "If all the people who sent me e-mails show up it's going to be great. It could be good and packed. Everyone has to get good and close at the detrack. It's the only way to expect a kind of jammed onto the stage."

## Up the Creek

The Feeding Like Butterflies may not have been playing much lately



It doesn't mean they haven't been up to anything. For example, the band's lively music was recently used on the hot teen show *Dawson's Creek*.

Johnson says he had never watched the show before his tunes were featured on it, but he jokes about the interest it has raised. "I've never had so many e-mails from 12-year-old girls before," he says.

In stark contrast, the band's music will also appear on a hardcore snowboard video, *Avalanche Alley*, this spring, complete with gratuitous boob shots, spectacular crashes and some punch-ups to boot. "Who's to say what's better," muses Johnson, "maybe more people like watching *Dawson's Creek* than snowboard videos."

Although his first love is music, Johnson also says he "loves doing design work" and has designed all of the band's albums. In fact, he says one of the main reasons he got involved with the band in the first place was so he could "impose my visual arts on people."

Feeding Like Butterflies not only

enjoys a wide audience, they've even had some financial success over the years, although Johnson is quick to point out, "Money isn't everything. As soon as I started making some money I started sponsoring the arts. It's fun to give something back—Klein's not going to do it."

He then goes on to rail against the Klein government for its handling of the teachers' strike, saying, "Support the teachers, please. There is no counter argument—we need to support the institution of learning. Klein is the best argument for education there is."

Travel is also a big part of his life. He was a member of an expedition of Ross Sheppard students that traveled to Nepal to visit the base camp on Mount Everest in the late 1980s, a trip made more exiting by the irreverence of youth.

"We got into trouble all the time because we kept disappearing constantly," Johnson recalls. "One of the Sherpas was the same age as us and he was a bit of a bad ass. He took us everywhere—most of the other people had no idea what we were up to."

Feeding Like Butterflies  
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## CLASSICALNOTES

By ALLISON KYDD

## Pursued to the Mountains

Expecting to miss out on Edmonton's classical music scene last week by retreating to Banff, I was pleasantly surprised. Not only was I entertained in the Eric Harvie Theatre and the Centre's dining room by the Edmonton and Calgary Youth Orchestras, but I also was able to chat with David Hoyt, the newly-appointed artistic director of the Edmonton Symphony Orchestra. Hoyt was rather enjoying a chance to "get away" himself, though his week was spent not on retreat but teaching horn workshops and conducting auditions.

The subject of the ESO strike was irresistible, and Hoyt admitted his discomfort at having a foot in both opposing camps. As a member of the Edmonton Musicians Association (EMA), he avoids crossing picket lines, but he remains conscious of his responsibilities to the ESO board and the need to finalize the orchestra's fall programming.

The work stoppage has not only affected the ESO—several concerts, including the *Symphony for Kids*, *A Wish for Spring* and the Masters Series concert featuring Brahms's *Symphony No. 4* and violinist Martin Riesley in the world premiere of an Allan Gilliland violin concerto have been postponed—but other musical institutions as well. The Edmonton Opera, which holds a contract with the ESS for the March production of *Of Mice and Men*, is waiting anxiously to see whether the orchestra pit will be occupied when official rehearsals start. Opera marketing director Laurel Erickson says alterna-

tive arrangements have been developed (although not yet formalized), and her organization is committed to providing the quality of performance audiences expect of the Edmonton Opera.

In the midst of all this uncertainty, it was reassuring to see so many sparkling young musicians at Banff Centre. The Calgary and Edmonton Youth Orchestras have been holding workshops there, usually in February, for the last five or six years, says EYO manager Eileen Lee. Sometimes they are joined by other orchestras such as the Vancouver Youth Orchestra, depending on space availability.

At their concert on Sunday, February 17, Calgary's offering was Antonin Dvorak's *Symphony No. 5*, while Edmonton focussed on works for its upcoming CD. The Edmonton half of the program opened with Giuseppe Verdi's Overture to *Nabucco*. The opera, which Verdi wrote after a long period of silence following the death of his wife and child, was very successful at re-establishing his reputation as both a composer and a patriot. The libretto, inspired by the wanderings of the Hebrew people in exile in Babylon, paralleled the struggle of the Milanese against Austrian rule, and Verdi's contemporaries saw it as a political statement. The overture is very emotional, with a somber beginning followed quickly by a powerful swell of strings—a virtual buffet of sound.

Following the Verdi was Malcolm Forsyth's *Natal Landscapes*, which was commissioned from Forsyth by the EYO. Conductor Michael Massey explained that the composition is based on Zulu free rhythms and melodies. The piece also highlights certain instruments and virtuoso percussion. The last Edmonton selection was movements from Manuel de Falla's popular *Nights in the Gardens of Spain*. The performance featured pianist Jason Cutmore, as well as leading roles by violas and cellos.

The EYO's senior orchestra, led by

first violinist Trang Nguyen and already strong for their fall 2001 concerts, was even more polished on the occasion and obviously ripe for the start of their recording sessions at Winspear the next day. Lee feels some of the poise may have been due to the fact they had been putting together for two days straight, which is what a weekend at Banff Centre gives them. Their upcoming CD, *A Musical Journey*, will mark the orchestra's 50th anniversary.

Besides workshops and recording sessions, the Edmonton Youth Orchestra has concerts coming up in March and April, as well as one with the Edmonton Symphony Orchestra in May. The March 22 concert (which takes place at 8 p.m. at the West End Christian Reformed Church) features the winners of the fall concerto competition co-sponsored by the EYO.

Another institution that's gone through some changes lately is Alberta College, so it's reassuring to see their concert program hasn't waned as the college administration works out its relationship with Grant MacEwan. Coming up this week at Muttart Hall is a recital featuring horn player Mary Fearon and pianist Judy Loewen on Sunday, March 3, at 3 p.m. The following Sunday sees the next Spectrum concert (also at Muttart Hall) in its usual 2 p.m. time slot. It features dynamic trios—in other words, violinist Anne McDougall, cellist Kerri McGonigle and pianist Dorothy Weiss playing Hayden, Ravel and Arensky; as well as Conservatory of Music student trios.

Yet more encouraging news comes of another new orchestra in town. Eat your heart out, Mr. Ritter! Did you know March is Recorder Month in Edmonton? The proof appears at City Hall on March 10 at 2 p.m. Sixteen players plus director Rachel Jean will perform as part of City Sounds. The Edmonton Recorder Society believes it is Canada's first recorder orchestra, though there may be two others somewhere in America. ♪

## David Usher

Continued from page 21

you can hear how they solidified.

VW: Has your approach to songwriting changed over the years?

DU: Songwriting has definitely changed. Obviously, there are some songs that have changed a bit, but I try not to be too critical of what I was doing back then. I look at it as a continuing process. I don't tend to go back too much. I like the songs back then, but that was a different time and I was talking about different things. We were a little more angst-ridden then, but that speaks of a time in our lives. I don't know if they're better or worse. Maybe now some of the tricks I might have pulled back then I'll pull out, but you can't keep trying to go back and do the same thing.

VW: How would you categorize the songs on *Morning Orbit*? There's a lot of darkness on it, at least lyrically.

DU: I'm glad you said that, because a lot of people have told me that they think it's a happier

record. Maybe musically it sounds happier, but the lyrics are not so happy. I was really surprised when people figured that I was in a happier place. Maybe I am, but songs like "No Way Out," although they're set to a soundscape that's melodic, I think they're very dark.

VW: So where does that darkness come from? You don't really sound like a brooding person right now.

DU: I don't know. It's the times you write in and what interests you. I work as a collector of ideas, and then they come out somehow in a more organic way when you write. I write in the morning—I have insomnia, so I get up at five in the morning just about every day. I just let things come out and I play around with them, record them and work on them some more later on in the day and make them a little more structured.

VW: Are you ever taken by surprise by anything you've written?

DU: I think I'm surprised sometimes when you're writing in a stream of consciousness. You'll read it later and realize that it's come out in a very interesting way—the rela-

tionship of what you've just written and something you've been thinking about maybe a week ago has come out. I find that you get the most interesting turns of phrase when you're not thinking logically about it and deliberately trying to be cute.

VW: So obviously you're going to make another record as a solo artist but what's the next step creatively?

DU: It's way too early to tell. I've written a lot of songs that didn't make this record, but I have a lot of new songs. I'm really going to know what to do with them until I get back in the studio. I find that the recording process usually takes me a while of fucking around and see which I want to go. Getting stuff up with a band has been taking up time, because I've been with a band for so long that working with an entirely different group of people has been strange. I've got a lot of touring left to do and a lot of places to go. ♪

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## URBAN LEGENDS

by DAVID STONE

### Back in my Gras

What can be called bad luck, this weekend's planned **Mardi Gras** at the Polish Hall isn't going to happen. The event, which was a co-production between Happy Bastards, Rem Productions and United Productions, was unable to meet their ticket sales target in tickets, leaving no choice but to cut their losses and fold their tents.

However, the party's demise doesn't mean that nothing is going to happen this weekend. The three promoters are still bringing in most of the headliners to appear at Majestik over the next few days in an attempt to pick up at least some of their losses. Hard house producers the Organizers will appear on Friday, while African progressive trance DJ Scott will play on Saturday. Toronto-based happy hardcore DJ Anabolic, however, has been cancelled, and DJ Nitro has been postponed to the near future. The club is also bringing Toronto house DJ Paranoid tonight (Thursday), who will appear as a guest of residents Trip-Trip and Sweetz.

One of the major reasons for the **Mardi Gras** to pack up was Warm & Co. The annual Happy Bastards scheduled for March 30, is sold out of cheap advance tickets and press time. It's a testimony to the event's enormous popularity with party kids in this town, for sure, but also presented a vicious catch-22 for the promoters who want to be able to throw more than a couple of parties a year.

And before I forget, I unintentionally omitted Subterranean Sound as a producer of the Andy C show that staged at Lush a couple of weeks

ago, which was completely wrong. I should have acknowledged Foosh and United Productions, whose names somehow got lost in the digital ether while I was pounding out the column. I humbly apologize for the error, which I attribute to way too many late nights and a burning desire to get down to Calgary to see Carl Cox. And don't even get me started talking about that trip. Let's just say I had a lot of fun, the Whiskey is a tremendous room, but I saw things, people, I saw things.

### Clubtopia

Among us po-faced, no-fun clubland elitists, Club Malibu was something to look down our noses at and snort madly at even the most casual mention of it. I mean, they had the gall to never play the most sublime underground Scandinavian techno. But then again, so did many other places. Nonetheless, none of us would ever admit to going there, even though we've somehow found ourselves "dragged" there for someone's birthday/stag/office party. I mean, how dare anyone go out and have fun! Then they go and switch the whole formula on you.

This weekend, the Club Malibu sign will come down and be replaced by the venue's new name, **The Armoury**. With a whole new style and outlook, the club promises to raise the bar in clubbing in our fair city, although there's no mention of what kind of music programming the club will pursue. Regardless, the grand opening this weekend will reveal a reinvented room, which was gutted and redesigned to be a far slicker place than anyone can imagine.

Edmonton's newfound sense of cosmopolitan style seems to have spread to the downtown core as well with the opening of **Bronze**. Located on 105 Street in the old Flashbacks space, the upscale dance lounge and eatery is hoping to become a prime destination for people looking for a cool spot to spend an entire evening. They even have a sushi bar. Man. Did someone say sushi?

There are also come new club night cropping up around town. Urban DJ Invinceable from Cristal

Lounge has started a new Thursday residency over at 4 Play Nightclub, located just south of Whyte Avenue. Called **Urban Substance**, the night will also feature local DJ Spincycle. And Fridays at the Back Room Vodka Bar have taken on a new vision, retagging their FDCO 780 night as **The Next Episode** and opening up the musical scope to include more progressive house sounds. Ariel & Roel will now join longtime resident Simon Locke, with a roster of weekly guests to keep the beats flowing.

And speaking of Ariel and Roel, they'll be one of the acts spinning at Lush this Saturday for **World DJ Day**. Also manning the decks that night will be myself, Derkin and Slav. In case you haven't heard, World DJ Day is a global fundraising effort for children's charities, and many of the top jocks in the universe have signed on as patrons, donating their time and their fees for a greater good. Among those names are Carl Cox, Paul Oakenfold, Sister Bliss and Danny Tenaglia. If you want to know more, visit [www.world-djday.com](http://www.world-djday.com).



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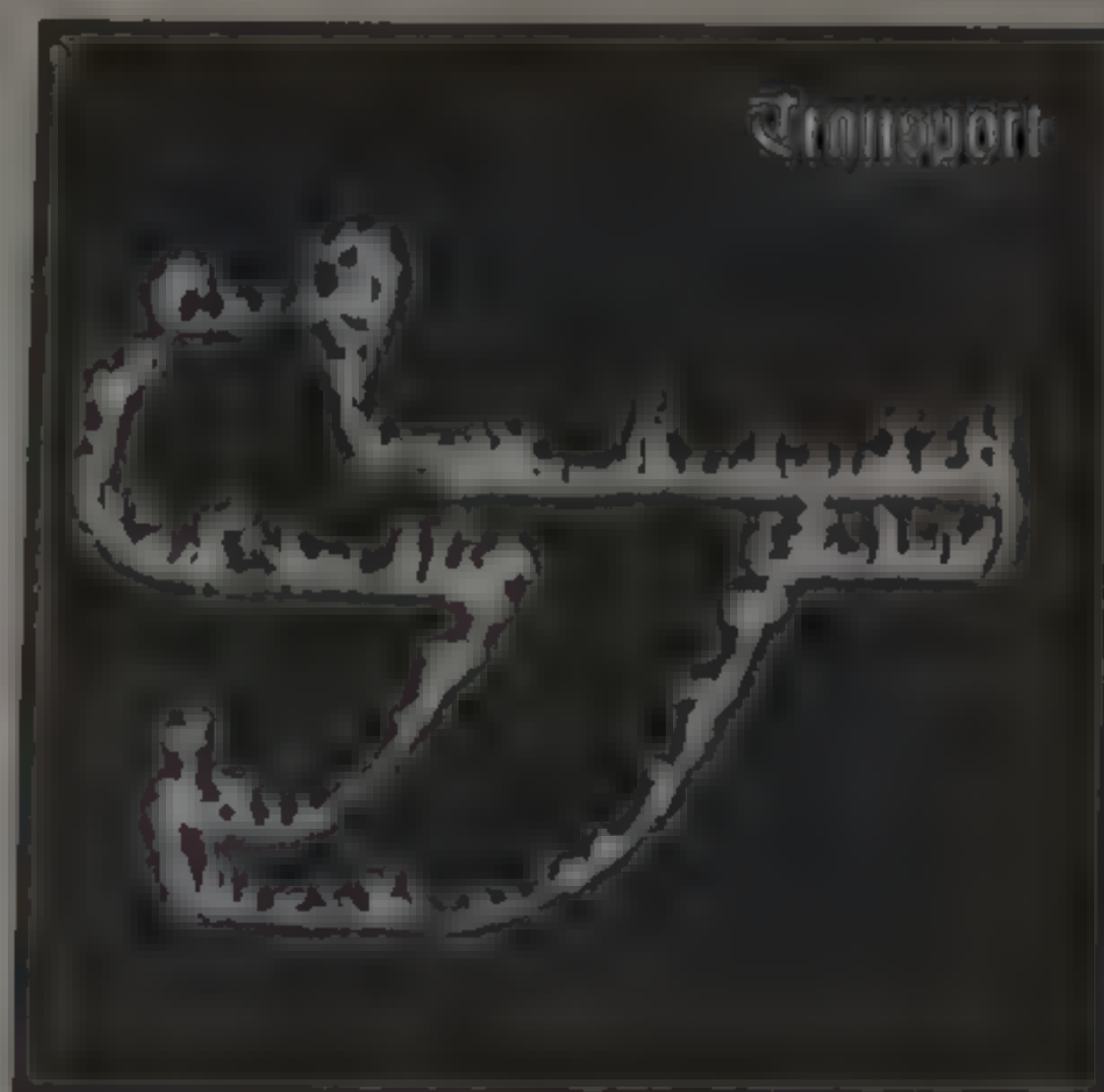
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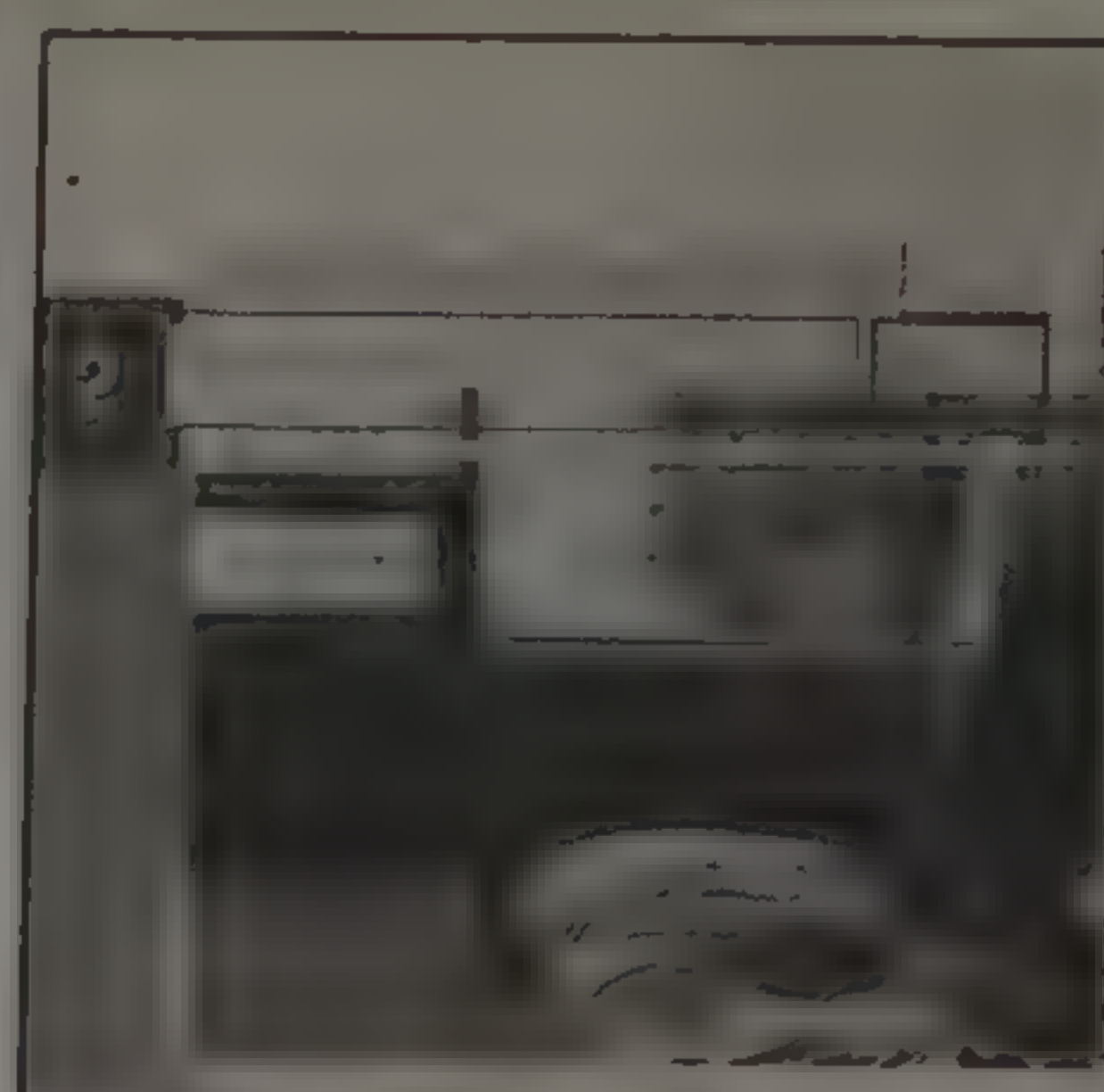
## disc reVUEs



### QUIVVER TRANSPORT 5 (KINETIC/FUSION 3)

A self-indulgent moment here. Without ever hearing this disc until a little while ago, I made a mix CD for some people that included Mara's mix of Dark Driver's "Re-Vision 2" and Medway's mix of Aquilia's "Voodoo." Then, while playing this latest mix in the *Transport* series for those same friends, I heard the familiar tracks segue into each other—at practically the same point. Damn you, John Graham. Damn you and your clever moniker, that which you call yourself Quivver.

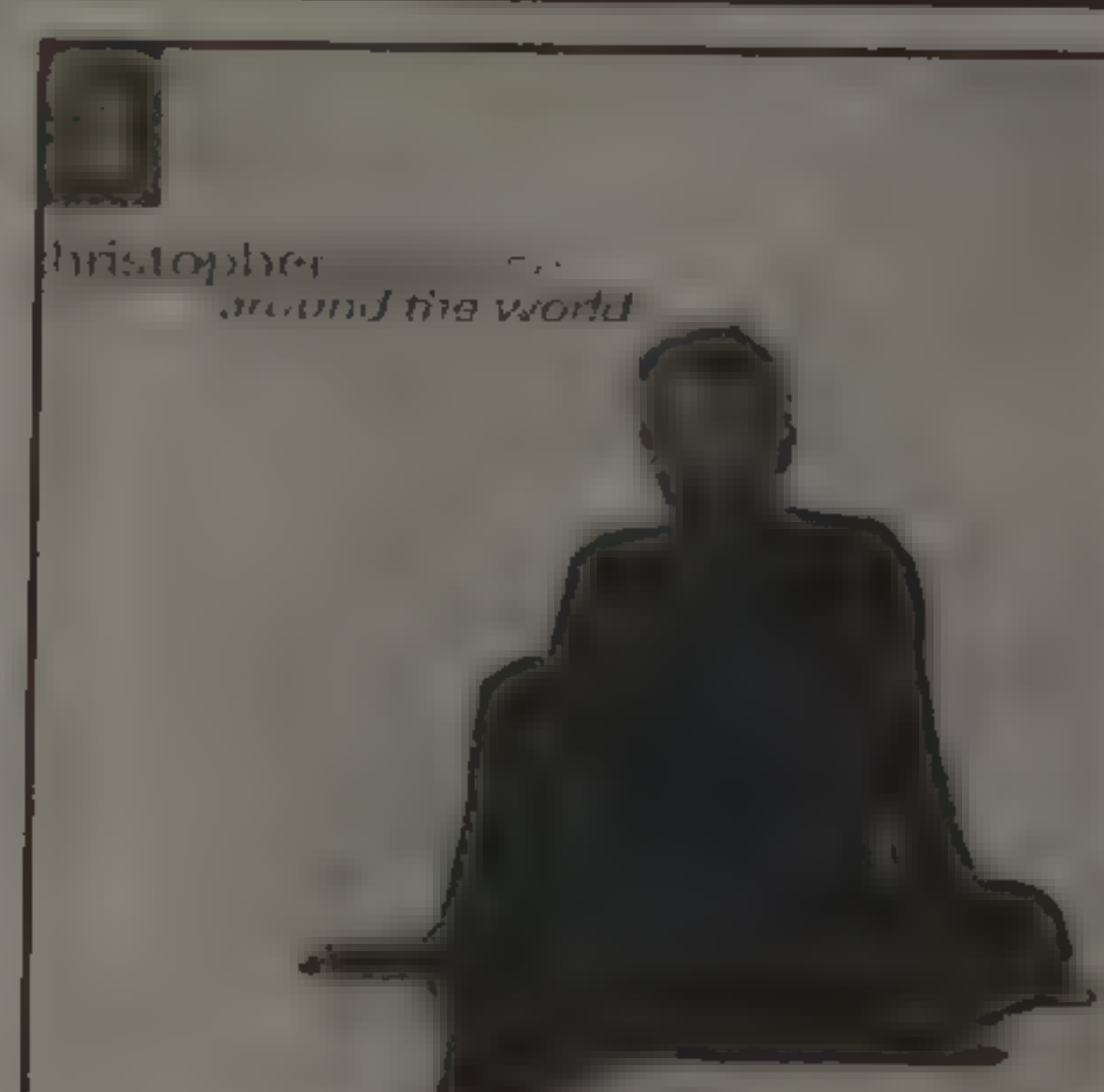
That isn't to say I won't recommend this tight collection of progressive house for anyone out there. While Max Graham's *Transport 4* was longer by an entire disc, there's more meat to get into with Quivver's mix. Rather than get lost in *de rigueur* swishy tracks, Quivver jumps straight into dark, pounding grooves and comes out farther ahead. Track after track is quality, particularly Mike Monday's mix of DJ Remy's "Radi-



### MISSTRESS BARBARA RELENTLESS BEATS VOL. 2 (MOONSHINE)

There are few artists in techno who could be called sexy, but Montreal's Misstress Barbara knows how to work her mojo. On this, her second compilation for

ate" and Quivver's own "Bod Boy." Even Canadian Paranoid Jack makes an appearance here with his slamming "Slave Driver" release from last year. The mix gets packed up nicely with Hybrid's essential reworking of John Creamer and Stephane K's "I Love You," and suddenly you're reminded that progressive house can be exciting after all. And it makes you psychic. ★★★★★ —DAVID STONE



### CHRISTOPHER LAWRENCE AROUND THE WORLD (MOONSHINE)

In North America, trance is really a West Coast thing. At least that's what guys like Taylor and Christopher Lawrence have been championing. The sound of rushing drums and monumental, euphoric breakdowns. As Taylor has moved into deeper territories, Lawrence has stayed the course, and *Around the World* is the latest peak in the record box he carts around from gig to gig. Beginning with two excellent versions of Luigi's "Jet Black," Lawrence wastes little time to crank up the basslines and hammering the speakers with some driving percussion. He also appears to be a big fan of Pioneer mixers, given the liberal use of the board's flange effect tool throughout the mix—something I'll admit I'm rather fond of myself, since the sounds so damn cool. Regardless, the tunes are top-notch and nicely sequenced, especially since he's got the good sense to include the horribly overlooked and supremely funky Fre Numf vs. 5.0 track "Hong Kong Junkie." Hey, that kinda rhymes. Ver nice. ★★★★★ —DAVID STONE

## vue Weekly

**4 PLAY NIGHT CLUB**—10338-81 Ave • THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invoiceable

**BACKROOM VODKA BAR**—10324 Whyte Ave • WED: The Forum, deep/progressive House, and intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny S, Khadija Jetha and guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

**BLACK DOG FREEHOUSE**—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megalor • SUN: What The Hell, downtempo beats with DJ Tryptomene and Split Milk

**CALIENTE NIGHTCLUB**—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invoiceable, MC J-Money and Rude Boy 45 • SAT: guest DJs • SUN: Ladies Night, with DJ Invoiceable, MC J-Money and Rude Boy 45

**CEILI'S IRISH PUB**—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

**CLIMAXX AFTERHOURS**—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

**CRISTAL LOUNGE**—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invoiceable and guests

**DEVLIN'S**—10507-82 Ave, info 437-7489 • SUN: The IN Sounds From Way Out, beats with DJ Diabolic

**EUPHORIA**—4605 - 50 Ave., Red Deer, AB

(late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish

**FLY**—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

**HALO**—10538-Jasper Ave, 423-HALO • THU: Soul What?, with Echo, Slacks and Short-round • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know., with Junior Brown, Amedeo, and Ryan Mason

**IRON HORSE**—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

**LUSH/THE REV**—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—FEB 28: Gundam • FRI: Main—Wheels, house with Remo Williams and Bobby Torpedo and rotating guests; Velvet—Underground, alternative & retro with Eddie Lunchpail • SAT: Turbo, progressive trance and house with alternating residents and guests—MAR 2: World DJ Day Benefit, with David Stone, Derkin, Ariel & Roel and Slav; Velvet: Forties 'n' Nines, with Rerun and Sundog

**MAJESTIK**—10123-112 St. • THU: House night with residents Tripswitch, Sweetz, Kristoff and guests—FEB 28: Paranoid Jack (Toronto) • FRI: The Organ Donors (UK), hard house with residents Crunchie, Jaw-Dee, Charlie Mayhem • SAT: Scott Stubbs (Las Vegas), progressive trance and house with guests

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Pop, Mod and indie Rock, with DJ Blue Jay, Travy D • WED: Suburbs—Atmosphere, disco school, soul, house and hip hop, with Cool Curt and Slacks • SAT: Suburbs—Saturday Suck, with DJ Blue Jay and Nik Rofeelya • SUN: Suburbs—Chocolate Sundaes, w/ Kool Hand Luc, Remo Williams and guests

**RED'S**—Phase 3, West Edmonton Mall • MON: Mike's Mondays • TUES: Toonie Tuesday • SAT: Saturday Night Party, with DJ Kenny K • SUN: Hypno Sundays

**THE ROOST**—10345-104 St. • TUES: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, spin, Diabolik, Topaz, Yvo and guests

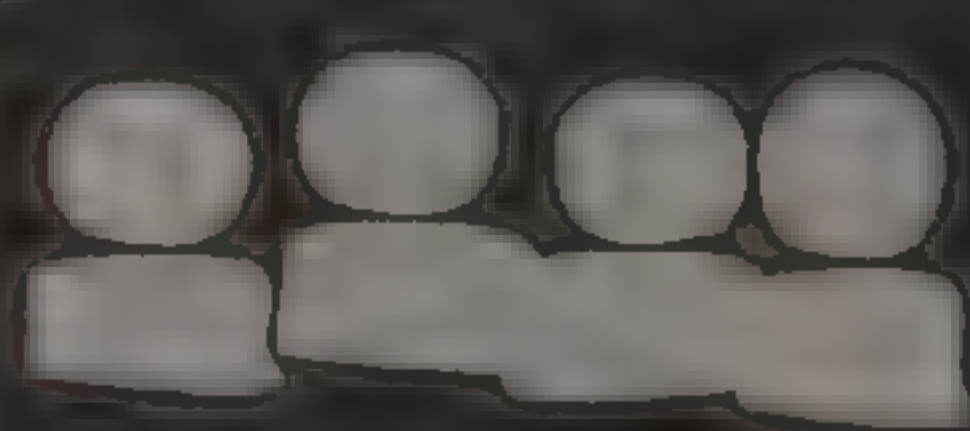
**SAVOY**—10401 Whyte Ave, 438-037 • SAT: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

**SQUIRES**—10505-82 Ave, downstairs • MON: Local Motive with rotating hosts D Waterboy, Genome, Kryptokane and guests • MAR 4: Comadose (acid techno, techno) Goldfinger, Waterboy

**THE SPOT**—10148-105 St. (late night/after hours) • THU: Ladies Night, with DJs Cool Curt, POW, Pink, Slav, Ambiguous • FRI: Fearless Five • SAT: Infinity, trance and house with the Starving DJs (Tristan New Vaas, Diazo) and guests

**SUBLIME** (late night/after hours)—1014 St., Bsm. 905-8024 • FRI: Astrotrip, Da Ryan, S2 • SAT: house with Manny Murr and Locks Garant with rotating guests • Ryan Mason and Lickety Split

**THERAPY** (late night/after hours)—10028 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch • Bunker—Saki & Spanky, Alias, Charlie Mayhem • SAT: Upstairs—Jameel, Sweetz, Tiff • Dave Therman; Bunker—Bobby Torpedo • cial guests, Anthony Donohue



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## Music World



# NEWSOUNDS

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sophomore. But as "Hands Clean" and "So Unsexy" prove, Morissette is capable of turning awkwardness to her advantage, recreating those moments where our convictions and our self-esteem are put to the test by our relationships with other people. She even admits that yes, there are actually a few good men who are nothing like the sort she railed against in "You Oughta Know." During "A Man," she even assumes the voice of a normal guy as she sings, "I am a man who has grown from a son/Been crucified by enraged women/I am a son who was raised by such men/I'm often reminded of the fools I'm among."

Of course, this could be wishful thinking on Morissette's part, a theory backed up by the fact she chooses to close the album with a track called "Utopia." It's something we're all looking for, no matter what sex we might be, and the fact that Morissette has taken on more than a singular voice to express that idea says a lot about how much she's grown as an artist. She's still got a dark vision—now she's learned to dress it up. ★★☆☆ —DAVE JOHNSTON

## ROBIN BLACK AND THE INTERGALACTIC ROCK STARS PLANET FAME (SEXTANT/EMI)

More effeminate than Richard Simmons, more entertaining than a cockfight and more controversial than your cross-dressing dad, Robin Black is hell-bent on rocking your ass. Sure, he can be an arrogant jackass, but with his latest disc, *Planet Fame*, he's finally backing up the bravado with some truly rockin' tunes.

Enlisting Moe Berg and GGGarth to hang a little meat on the band's previously ectomorphic sound, Black and his band have made a slick, palatable record. Tracks like "Time Travel Tonight" and "Candy Flip" are great examples of modern glam rock, but the album's best tracks are the closeted... er, hidden live tracks. "I'm Better Than You" rocks with an intensity that the studio tracks can't touch. You can almost see the phallic pyrotechnics shooting off while the onstage bartender pours shots for the band.

Sadly, there are a couple things that take the shine off of *Planet Fame*. First, "Take Myself Away" is a slow, sentimental number and a puzzling departure from the snarling cockiness Black always exudes. Please don't piss in my ear and tell me you're rocking. Second, the liner notes read like a fourth-grade amalgam of Sigue Sigue Sputnik and Ronnie James Dio. All in all, though, it's a solid disc—if you throw away the jewel case and turn it up loud. Real loud! ★★☆☆ —WHITEY HOUSTON

## THE CALLING CAMINO PALMERO (RCA/BMG)

A lot has been said over the last decade about the coming demise of rock music. With the continuing success of electronic music, world beat and rap, many have argued that rock's days are numbered.

But the greatest threat to the future of rock music lies within the genre itself—bands like Creed, Live, Lifehouse and, in this case, the Call-

ing, who succeeded in their quest to sanitize rock music from all the things that made it interesting in the first place. Under the guise of providing guitar-based music for sensitive people, these bands strip rock music of its rebellious nature, its DIY ethic.

*Camino Palmero* will surely spawn more than a few hits, songs utterly indistinguishable from the modern MOR rock pack. Listening to the Calling is about as safe as music can get. So go ahead—buy this dreck and make someone a lot of money. But know this: for every dollar you spend on this stuff, you're contributing to the death of rock 'n' roll. —STEVEN SANDOR

## TELEFUZZ SLEEP (UPSTAIRS/NETTWERK)

Other than the witty song titles, which play on some of the great titles of classic rock ("The Great Gag in the Sky," "The Needle and the Homage Done"), there's little that DJ Pat Dodds does that isn't masked in subtleties.

*Sleep* is an apt title for this disc—the kind of ambient record that requires the listener to have a pair of headphones and sit (or lie) alone in a darkened room. Playing with audio channels, vocal samples and rhythmic patterns, Telefuzz paints a picture that's both lush and soulful. Sometimes it's hard to remember that this music isn't being played by a group of studio musicians.

There are some heavy influences upon his work—me, I'd guess that Dodds is all over the subtle loops of Brit ambient kings Laika and their Canadian heir apparent, King Cobb Steelie. Like those acts, he loves using a basic electronic melody as a foil to the rest of the mix, a bubbling countermelody that's the sole constant in Dodds's ever-changing musical world. It's that constant that should make Telefuzz accessible to people with more mainstream musical tastes, but it's challenging enough to engage all the experimental-music fans as well. ★★☆☆ —STEVEN SANDOR

## ANDREW W.K. I GET WET (DEF JAM RECORDS/UNIVERSAL)

You know things are bad when an album this inept winds up becoming a phenomenon. It seems the English have taken a liking to this fella, who sings a bunch of songs that borrow liberally from the worst of 1980s power-pop rock—keyboards, heavily compressed drums and punchy background vocals—so that each track sounds like the same song, only with the words slightly rearranged. That's not the only gimmick here—Andrew likes to party, punch himself in the face, stab himself and do whatever else it takes to get people to pay attention to him and overlook the fact he's milking the same song over and over again. "Party Hard," "Party Til You Puke," "It's Time To Party"—you get the idea. He shouts about girls, sex and partying and comes off like a greasier version of Billy Idol, were that actually possible. It would be pretty punk if it weren't for the fact that it's all been done before. Is it art? If you wanna debate that topic, go ahead. But keep it down. I've got a hangover. ★ —DAVE JOHNSTON

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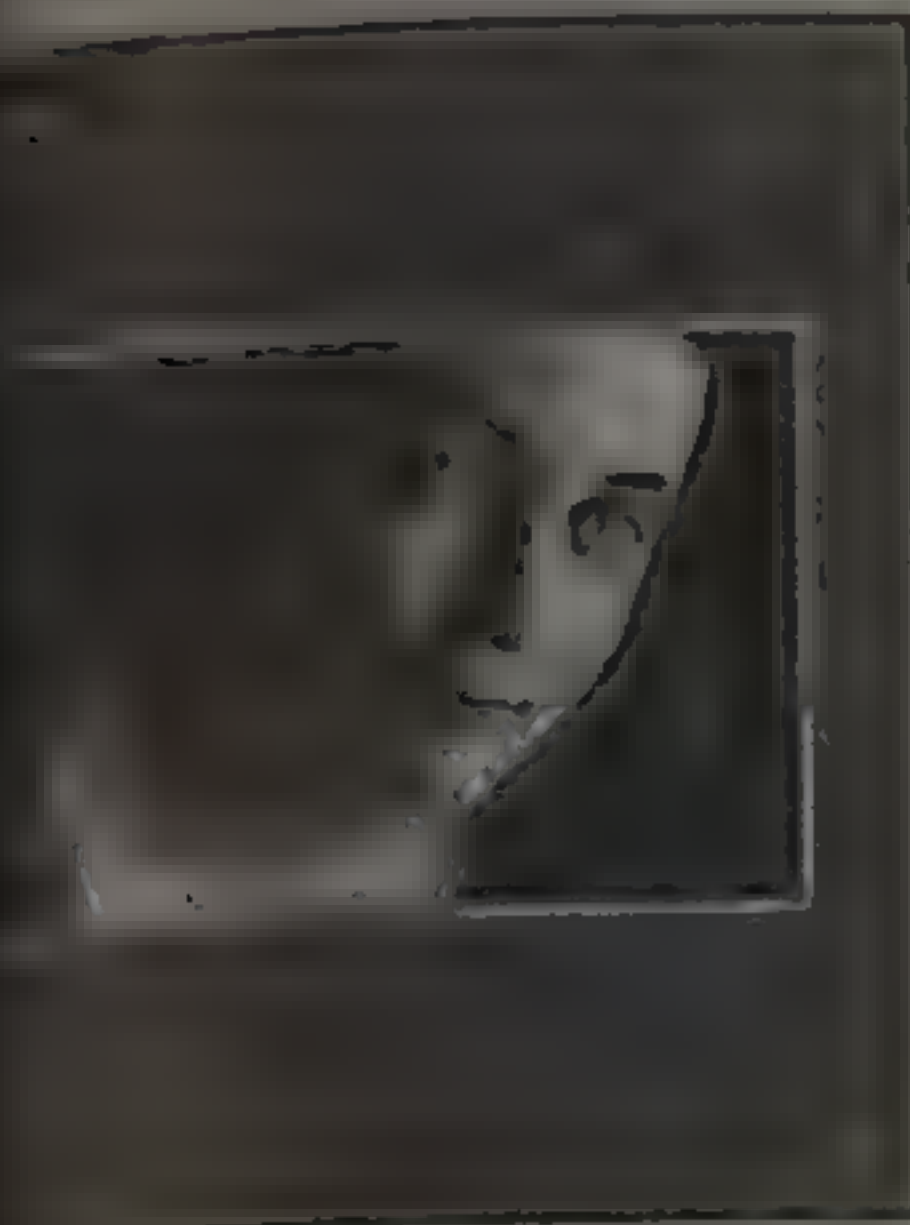
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the foundations of her debut,  
I Stand, and her forays into  
folk, Celtic and bluegrass still  
sily and blend well. Her song-  
starts with a well-written Eric  
traditional narrative "Maggie  
on," then slows down with the  
rhythmic "What Did I Do?" and back  
er Guthrie-esque historical nar-  
l the while maintaining an epic  
that places her deservedly in the  
ay of your Richard Thompsons,  
sors and Rory MacLeods. For  
"Nan McGowan," a story  
woman who decides kicking her  
husband out is better than  
married to the man, "when all her  
do is fill himself with ale and  
means who'll only know what  
means." The instrumentation,  
duced by the fine ears of Shan-  
nson, manages an intimate yet  
sound. Most songs are accom-  
enlightened background from  
a writer and vocalist, she's cre-  
neless tributes to the trials and  
humanity. Expect these songs  
cked up by others around the  
★☆☆☆ —GABINO TRAVASSOS

THE LITTLE UNDER RUG  
(WARNER)

tle like that, you might like to  
Ms. Morissette has dealt with  
the angst that has coloured  
ous two albums, if only in the  
story sense. Beneath the polish  
self-produced effort, though,  
heart of a slighted lover, a  
friend and a hopeless roman-  
very qualities that helped  
te escape her popster past and  
a beacon of hope in a sea of  
mping testosterone.

come and meet Sarah  
at the 2002 VUE Awards in a  
any indication. Against a  
ic rock arrangement, Moris-  
down her list of demands for  
looks for in a mate, or at  
t the character she's playing  
g wants. But let's not beat  
he bush, shall we? We'd all  
who's funny, likes adven-  
s uninhibited in bed, just as  
ts. We want a perfect world,  
ssette's theme on *Under Rug*  
the search for perfection, or at  
appearance of such. It's the  
ate the ironic idealist.

Morissette's songwriting  
seems stilted, rattling along  
entries by a well-read arts



# Abstinence makes the heart grow fonder

Josh Hartnett takes a vow of chastity for *40 Days and 40 Nights*

By PAUL MATWYCHUK

In *40 Days and 40 Nights*, Josh Hartnett plays Matt, a website designer who decides, somewhat rashly, that the only way to escape the constant state of anxiety that has plagued him since his painful breakup with his ex-girlfriend Nicole is to give up sex for Lent. And not just sex, but *all* forms of sexual contact: no kissing, no fondling, no hugging—even masturbation is off the list. Unfortunately, Matt lives in a fantasy world where the dotcom bust apparently never happened, and the

office where he works is staffed by several braless young women who come to work every morning wearing midriff-baring tops, miniskirts and thigh-high fishnets. Also on the payroll are a squad of horny male programming geeks who secretly set up a betting pool on the Internet that quickly attracts gamblers from all over the globe willing to lay odds on the day Matt's will power will inevitably give out.

However, this being a fantasy world, it's also home to the Perfect

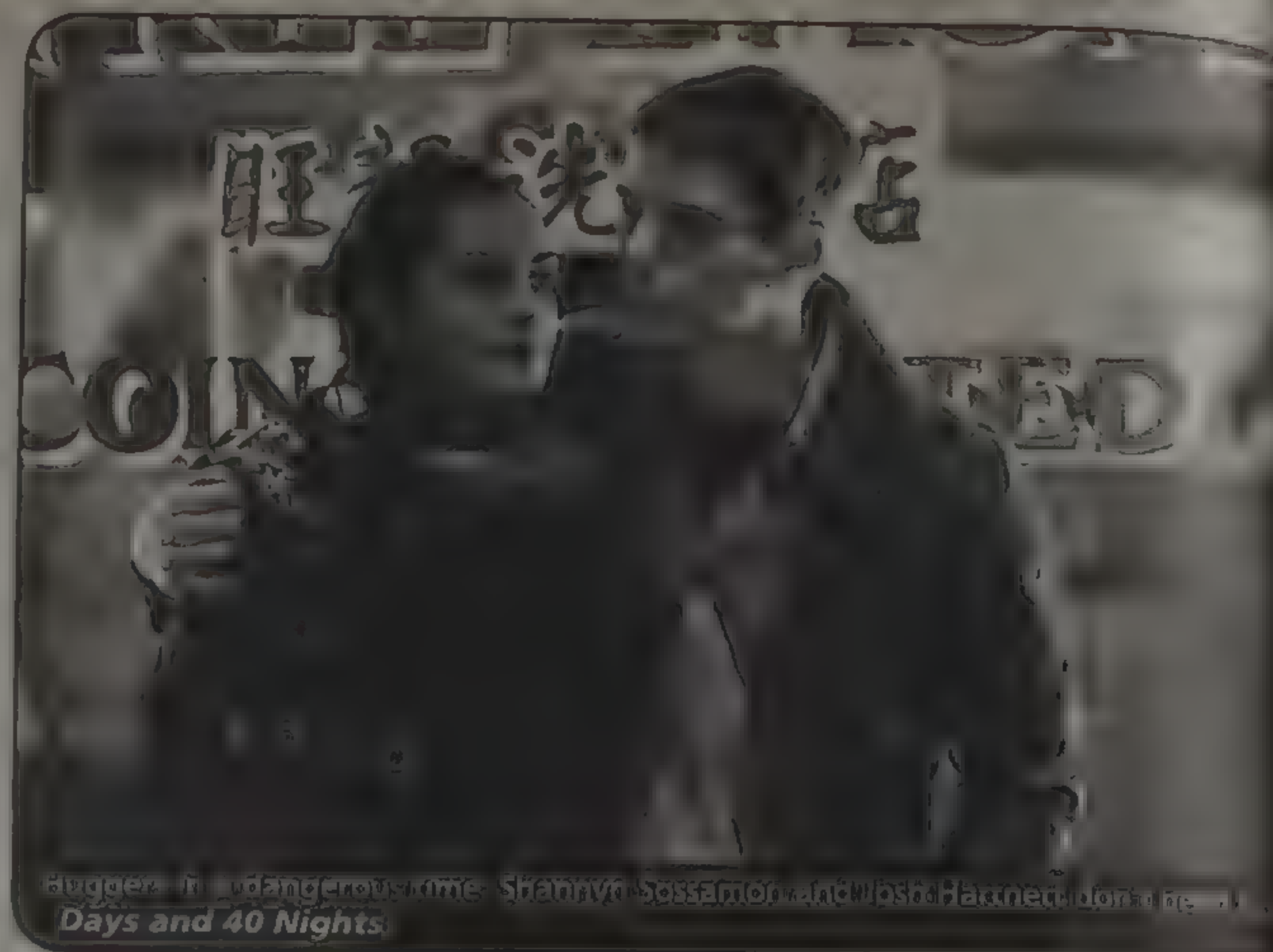
Girl: the beautiful, sweet, sexy and single Erica (Shannyn Sossamon), who

encounters the newly celibate Matt at a funky Chinese laundromat and is instantly intrigued by this good-looking guy who seems to have no interest in sweet-talking her into bed. (In one of the film's few witty touches,

Erica's job turns out to be blocking pornographic websites for an Internet "cyber-nanny" service. A sexy Web censor and a hunk who's taken a vow of chastity: they're the perfect couple!) If anything, you'd think Matt's vow had turned him back into a virgin—in all his dealings with women, he does more stuttering and stumbling than Hugh Bonneville in *Iris*.

## Free willy!

Sexual mores have changed a great deal since the golden age of romantic comedy in the '30s and '40s, and the movies are still struggling to adapt to them—and the main problem modern



Hugging in a dangerous zone: Shannyn Sossamon and Josh Hartnett don't the *Days and 40 Nights*.

screenwriters seem to be faced with is figuring out new ways to justify why the hero and heroine don't just sleep with each other right off the bat. (Movies like *Kate and Leopold*, *Sleepless in Seattle*, *While You Were Sleeping*, *Serendipity* and *The American President* have the barriers separating the lovers built right into the premise. Once upon a time, romantic comedies were about getting two lovers together; these days, filmmakers bend over backward thinking of ways to keep them apart.) The weird, puritanical premise of *40 Days and 40 Nights* is only a logical extension of this trend, and it never seems to occur to Hollywood that by delaying pleasure to its characters, it's delaying it to the people in the audience as well.

*40 Days and 40 Nights* was directed by Michael Lehmann, whose first film was the hip cult hit *Heathers*, but who has lately turned to soft-edged romantic comedies like *The Truth About Cats and Dogs* (whose premise, like that of *40 Days*, turns on stereotypical notions about how men view the opposite sex). Lehmann's tone wanders all over the map in this film—you get the feeling that the script started out as an outrageous raunchy comedy in the mould of *Tomcats* or *Saving Silverman*, but got heavily rewritten by the Miramax marketing department to make it into a crossover "date movie." And so you get scenes of Hartnett wandering around his office not realizing a hard-on is tenting his pants a good eight inches in front of him, as well as a dream sequence in which the sexually frustrated Hartnett imagines the streets of San Francisco overrun with gor-

geous naked women. But you get lots of sensitive conversation between the two stars—not to mention a loony scene in which Hartnett, determined to live up to his vow, makes love to Sossamon even brings her to orgasm by caressing her with a flower.

## Shannyn fodder

You could spend hours analyzing the crazy sexual politics of this film—especially the way the female characters (except for the "good" woman) try to use Matt's power by robbing him of his semen. (His ex, Nicole, is portrayed as a succubus, seducing him in his dreams and robbing him of his manhood.) But if not else, the film confirms Shannyn Sossamon as a star in the making. It's only her second major film, but it was Heath Ledger's love interest in last year's *A Knight's Tale*, and she has yet to display any acting chops, her combination of striking beauty, a natural, unforced camera presence and a distinct sense of personal style ought to make her in a lot more movies over the next few years. Most of the flicks like *40 Days and 40 Nights* if she hasn't replaced Julia Roberts as *Jane* and *Cosmo Girl*'s favourite girl a year from now, I'll eat my hat. I won't go without sex, though—who'd believe that? ☺

*40 Days and 40 Nights*  
Directed by Michael Lehmann  
Starring Josh Hartnett, Shannyn Sossamon, Paulo Costanzo, Griffin Dunne • Ope

# leonard cohen

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# Rock 'n' roll is here to slay

Teen of the  
damned somehow  
likes rock 'n' roll  
vampires seem dull

CATHERINE WALSH

The short version—if you liked the book, you'll be disappointed. If you haven't read Anne Rice's *Queen of the Damned*, here's the top: the vampire (Stuart Townsend), having realized that he is destined to be alone for eternity, shuts himself away from the world. He is woken up 100 years later by the sounds of rock music, and realizes that now he can wander freely, perhaps even embrace the notoriety he craves. He emerges as a flamboyant rock star, singing gothic-inspired music (supported by Jonathan Davis of Korn) with lyrics that reveal the closely guarded secrets of vampire life. In the end, Lestat's outraged fellow vampires conspire to kill him. Meanwhile, Jesse (Marguerite Moreau), a member of the Talamasca, sort of a flakier version of the CIA, has become fascinated with Lestat and the strange connection he feels to the world of the dead. She is determined to experience this world for herself. All

hell breaks loose with the rising of Akasha, Mother of All Vampires (played by the late R&B singer Aaliyah), who has heard Lestat's music and sees in him a potential consort to rule with her in the new age of the vampire. Chaos ensues, and vampires everywhere must fight to ensure their own survival.

## Damner in the dark

There's something inherently sexy about vampires—the exclusionary nature of their society, the intrigue of what's going on in the shadows, the physical, basal connection of drinking blood. Unfortunately, little of this appeal is evoked by *Queen of the Damned*. Townsend tries hard, and he's got a lot going for him: he's pretty, with an almost feline quality. But his overwrought acting style throws a wrench into the works. The Vampire School of Intense Acting might have been effective if the rest of the movie weren't so incredibly over the top. Most of the vampires are pretty kitschy, and exude camp rather than creepiness. Both Townsend and Vincent Perez (as Marius) come across as foppish and ridiculous, a choice which might have been fun if it were intentional. Their performances, combined with the risible script, make the film feel as if it's on the verge of

turning into porn.

The art directors obviously went to a lot of trouble to create their visions of a vampire's sumptuous surroundings, but we rarely get to see it—everything is shown to us in quick cuts or interminable dolly shots. The cardinal rule about supernatural occurrences in film is quite simple: If you can't make it look plausible, then don't show it. Sure, I can buy that vampires move differently than the rest of us—I just don't understand why they use the *Six Million Dollar Man* tracer effect (complete with sound effect).

The best scenes in the movie are the ones without any dialogue—for instance, when Jesse ventures into a private vampire nightclub. It's here that director Michael Rymer captures the dark, magnetic underworld of the vampire, how they view each other and how they view outsiders. Unfortunately, these scenes are over all too quickly, and the film never returns to this theme.

Perhaps surprisingly, Aaliyah is the best thing in the movie, solely because she's the only actor who doesn't seem incredibly self-conscious about her performance. Although she doesn't have nearly the screen time that the trailers (and the title) would lead you to believe, she does a good job—especially given the film's refusal to focus on story, or on anything else, for that matter. Redundant, shal-



Blood and roses: Stuart Townsend and Aaliyah in *Queen of the Damned*.

low and lacking a clear sense of purpose, *Queen of the Damned* left me unsatisfied—and yet not thirsty for more. **D**

*Queen of the Damned*  
Directed by Michael Rymer • Starring Aaliyah, Stuart Townsend, Marguerite Moreau and Lena Olin • Now playing

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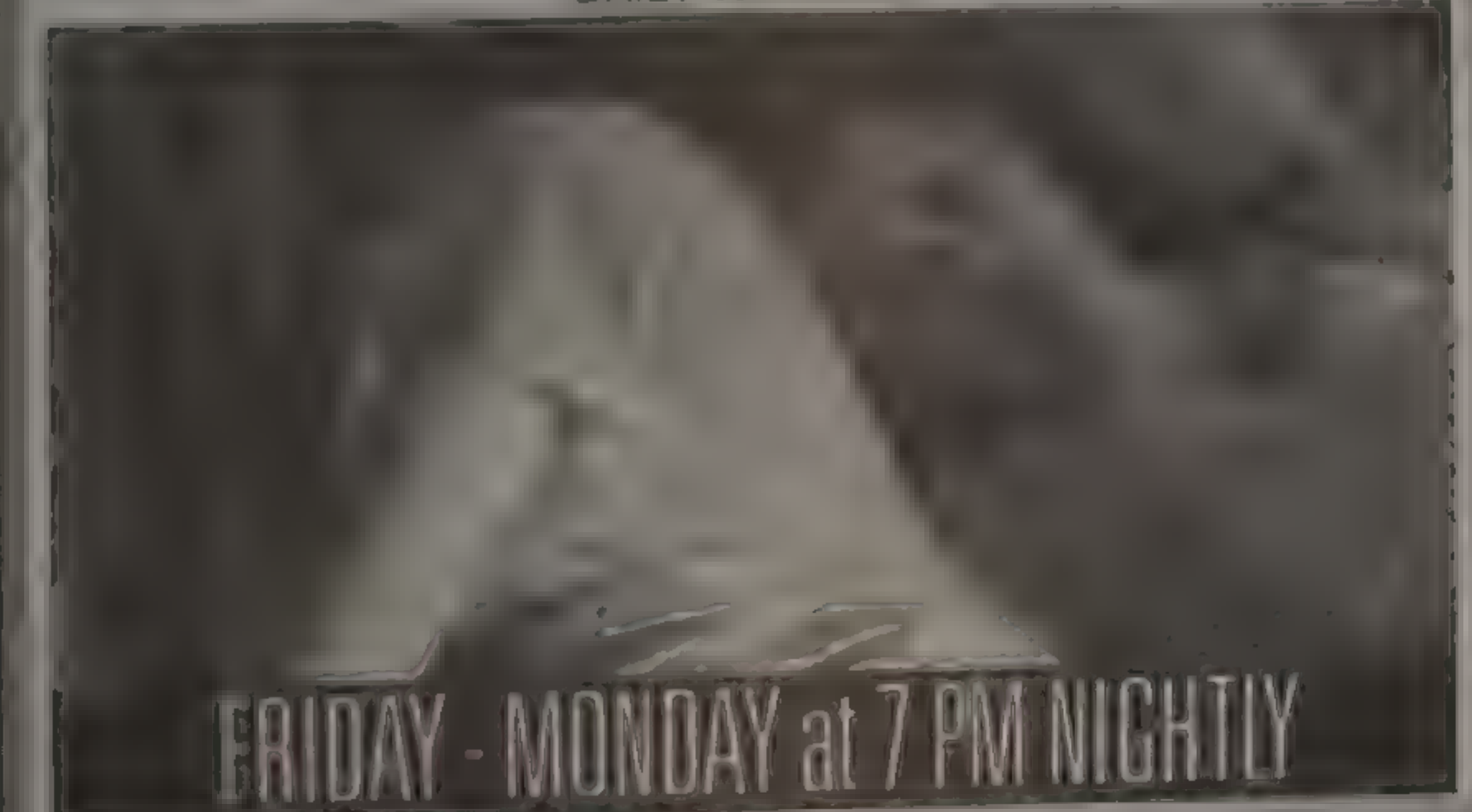
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# Not with a Lang but a whimper

Japanimated  
*Metropolis* is visually  
amazing but  
intellectually garbled

BY DAN RUBINSTEIN

I learned my lesson the first time I was assigned to review an anime film for *Vue*: don't forget to do your homework, don't make any sweeping pronouncements, don't be critical unless you have airtight evidence—and no matter what you write, hardcore fans of the genre will send you angry e-mails anyway. At least that's what happened after I naively approached 1999's *Princess Mononoke* as just another movie that just happened to be both animated and Japanese. So I'm trying something different with *Metropolis*, on account of the film's aristocratic pedigree. Oh, I'm gonna be critical, alright. But first, a disclaimer. If you're into anime, you'll love *Metropolis*. If you're not, pull up a chair.

*Metropolis* was directed by Rintaro (the brains behind last year's *X* and 1981's *Galaxy Express 999*) and written by Katsuhiro Otomo (he's not cool enough to use just one name, but the director of 1988's groundbreaking *Akira* is just as distinguished). The film is based on a

classic five-decade-old manga (Japanese comic) by Osamu Tezuka, who went on to create the legendary *Astro-Boy* and *Kimba the White Lion* and is widely regarded as the godfather of anime. Tezuka's manga was inspired by Fritz Lang's 1927 silent picture of the same name, but he never saw the dystopian German parable about mechanized cities of the future, only a movie poster and perhaps a still

photo. Nevertheless, similar themes course through the veins of Rintaro's *Metropolis*: technology

versus humanity, groupthink versus individuality.

## Watching the detectives

The storyline in *Metropolis*, alas, is infinitely more convoluted than these dichotomous motifs. The central characters are a trenchcoat-wearing detective named Shunsaku Ban and his young assistant/nephew/hero Kenichi (a duo who add heft to my observation that most males in anime films are either whiskered old men or wide-eyed, junior-high-aged boys; the females... well, that's another story). The private dick and Kenichi arrive in the futuristic, totalitarian and chaotic city-state Metropolis in search of mad scientist Dr. Laughton. But they've come at a bad time.

Dr. Laughton is in the final stages of completing his new cre-

ation, a robot girl (and all-powerful weapon!) named Tima. Duke Red, the strongman of Metropolis, sees Tima as his ticket to world domination and he's not going to let no pantywaist president stand in his way. (The Japanese word for "revolution," by the way, sounds an awful lot like "coup d'état.") As Duke Red conspires, a class war breaks out between the fascist party corps he secretly leads and the proletariat resistance. Meanwhile, the fascists are constantly on the hunt for runaway robot slaves, and Duke Red's renegade son Rock is on a pistol-shootin' solo mission to keep dad on the throne.

## The anime within

Visually, *Metropolis* is dazzling. This alone will win over anime diehards, who will naturally be unconcerned about its garbled plot. The level of illustrated detail is, quite simply, astounding. In addition to the *Blade Runner*-like cityscapes, complete with hovercrafts and noodle stands, we see drug dealers, gadget-laden robot garbagemen and oversized fish tanks in the background as the

central characters concoct schemes in lavish offices and chase each other through ramshackle alleys and dank catacombs.

The swinging jazz soundtrack helps bring this world to life, and the colours, likewise, are wonderful: vivid reds and blues contrast sharply with gloomy grays to set the mood. I suppose this type of artistic imagination is why people see movies like *Metropolis*; because it's subtitled, not dubbed, one doesn't really have time to read what the characters are saying and soak in the visual splendour. (Plus, the subtitles are frequently the same colour as the backdrops they're printed over, making it extremely difficult to read

many of them, even if you're ignoring the rest of the screen.)

There are a couple of amusing comic bits in *Metropolis*—for instance, when the disheveled detective inquires if he has to retrieve his borrowed robot beat cop with a full tank. But most of the dialogue consists of baffling, pseudo-philosophical gobbledygook: "Who am I?" Tima asks repeatedly. That's a damn good question, one that I'm certainly in no position to answer.

*Metropolis*

Directed by Rintaro • Featuring the voices of Yuka Imoto, Kei Kobayashi, Kohki Okada and Taro Ishida  
Opens Fri, Mar 8

# Slap-happy campers

Silly laughs make  
*Wet Hot American Summer*  
a guilty  
video pleasure

BY PAUL MATWYCHUK

*Wet Hot American Summer* earned only one star out of four from Roger Ebert (who all but called the filmmakers complete incompetents) and yet it also wound up on

*Entertainment Weekly* film critic Owen Gleiberman's list of the 10 best movies of 2001. (He called it one of the most slyly made comedies in years.) And in my book, any movie, especially a comedy, that's capable of inspiring such wildly different responses automatically qualifies as a cinematic oddity that demands to be sought out. However, Edmontonians have had to wait to satisfy their curiosity until recently, when this eccentric send-up of late-'70s summer camp movies like *Meatballs* and *G.O.R.P.* arrived on video, having failed to get a theatrical release in most markets when it came out last August. I finally caught up with it last week, and I thought Ebert and Gleiberman's reactions were both a little insane; I think anybody who'd elevate a com-

edy this sloppy and scattershot onto his annual Ten Best list has taken complete leave of his senses—but I don't think I'd trust anybody who didn't admit to having gotten a few laughs out of it, either.

The film takes place in August of 1981 the day before the inhabitants of Camp Firewood are sent home to rejoin their families. The camp counselors range from incompetent (Paul Rudd, hilarious as a camp stud who in one scene is shown passionately making out on a dock with a sexy blonde, oblivious to the fact that one of the kids he's supposed to be lifeguarding has just fallen into the lake—after taking a motorboat out for a joyride!—and is drowning) to merely indifferent (Janeane Garofalo, as the mousy camp director who spends most of the day awkwardly flirting with a nerdy astrophysicist played by *Frasier*'s David Hyde Pierce).

But aside from one scene where a baseball game against a faceless, rival camp is called off because the coaches decide the situation would be "too trite and played-out," director David Wain doesn't show much interest in parodying the summer-camp genre. In fact, Wain has as much interest in the campers as Rudd does; he spends most of his time with the adults, hopping back and forth from one wacky, broadly drawn character

to another, leaving on the strongest line of dialogue he can find and hoping something funny is still going on with them when he returns.

## Unchained Meloni

Some of the characters are duds: Molly Shannon, for instance, quickly wears out her welcome in a one-joke role as a depressed arts and crafts instructor whose young students thoughtfully help her cope with her recent divorce. However, Christopher Meloni (from *Oz* and *Law and Order: Special Victims Unit*) shows a surprising flair for wild comedy with his role as Gene, the demented Vietnam vet who works in the camp kitchen where he carries on long conversations with a can of mixed vegetables. (Don't ask.) The role may have started out as nothing more than an uninspired variation on Bill Murray's performance in *Caddyshack*, but Meloni takes it into a cuckoo dimension all his own.

*Wet Hot American Summer* is the kind of inexcusably dopey comedy you can't recommend without feeling a little ridiculous, but I'd be lying if I said it didn't win me over. I can even pinpoint the moment where I succumbed: one counselor is running down a two-lane highway, trying frantically to escape another counselor who's chasing him on a motorcycle. Finally, the

runner comes to a tiny bale of straw in the road in front of him. He stops, unable to figure out how to get around this six-inch-high "obstacle." At long last, with all his might, he jumps over the straw, "miraculously" clearing it. (Wain films the feat in slow motion.) When the motorcycle reaches the bale a few seconds later, it skids to a halt behind it. The cyclist looks at the same bale and, "trapped" on the other side of it, shakes his head in quiet frustration at his quarry recedes in the distance. ("Okay," his expression seems to say. "You've won this round.")

It's the kind of absurd, silly scene that you'll either find hilarious or so stupid it becomes actively annoying. If you belong to the first camp, great—you can join me in laughing as David Hyde Pierce and the nerdy kids from the camp build a device out of Spam containers, pop cans and pine cones

to deflect a piece of Skylark falling on the rec hall. I belong to the second camp: appreciate it if you didn't ruin our fun. ☺

*Wet Hot American Summer*

Directed by David Wain • Featuring Janeane Garofalo, David Hyde Pierce, Michael Showalter, Paul Rudd, Christopher Meloni • Now on video

anime  
reVUE

video  
reVUE

Tima out of mind: *Metropolis*'s robot girl super weapon

Gene and the camp: Janeane Garofalo and David Hyde Pierce in *Wet Hot American Summer*





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UNCOMPROMISING  
SENSE OF THE WORDS.  
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# JOHN Q.

JOHN Q. ARCHER  
DENZEL WASHINGTON  
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## FILMWEEKLY

## NEW THIS WEEK

**Brigham City** (CO) Richard Dutcher (who also directed), Matthew A. Brown, Wilford Brimley and Tayva Patch star in this Mormon murder mystery about a small-town sheriff investigating the murder of a California woman while explaining Mormon culture to the FBI agent assigned to the case.

**Burnt Money** (M) Director Marcelo Pineyro's fast-moving crime drama about a pair of homosexual bank robbers laying low after a botched heist leaves one of them badly injured and both of them hotly pursued by the authorities. In Spanish with English subtitles. *Zeidler Hall, The Citadel; Fri-Mon, Mar 1-4 (9pm)*

**La Ciénaga** (M) Martin Adjemian, Diego Baenas and Leonora Balcarce star in writer/director Lucrecia Martel's domestic drama about an alcoholic middle-aged upper-middle-class housewife dealing with her decadent family during a punishing heat wave. In Spanish with English subtitles. *Zeidler Hall, The Citadel; Fri-Mon, Mar 1-4 (7pm)*

**Edmonton Jewish Film Festival** (CO) A selection of recent films about various facets of the Jewish experience. Featuring: *The Man Who Cried* (dir: Sally Potter): Wed, Mar 6, 7pm; *The Believer* (dir: Henry Bean): Wed, Mar 6, 8:50pm; *Divided We Fall* (dir: Jan Hřebejk): Thu, Mar 7, 6:50pm; *One Day in September* (dir: Kevin MacDonald): Thu, Mar 7, 9pm. *Westmail 8, West Edmonton Mall.*

**40 Days and 40 Nights** (CO, FP) Josh Hartnett, Shannyn Sossamon, Vinessa Shaw and Griffin Dunne star in *The Truth About Cats and Dogs* director Michael Lehmann's romantic comedy about a young stud who gives up physical contact with women for Lent, only to have his will power tested by his scheming ex-girlfriend.

**Haunted Country** (M) Director Mary Ellen Davis's film about a Guatemalan artist and photographer and a Mayan survivor of a massacre committed by the Guatemalan militia who journey together to the remote area where the bones of that massacre's victims are being unearthed. In Spanish, Maya-Chui and French with English subtitles. *Zeidler Hall, The Citadel; Tue, Mar 5 (7pm)*

**Metropolis** (CO) *Galaxy Express* 999 director Rin Tarô's visually spectacular, futuristic anime epic about a pair of detectives on the trail of a rebel scientist and his latest creation, a beautiful young robot girl. Screenplay by *Akira* and *Roujin Z* creator Katsuhiro Otomo, based on the classic 1949 manga by Tezuka Osamu.

**Ruggles of Red Gap** (EFS) Charles Laughton, Mary Boland, Charlie Ruggles and ZaSu Pitts star in *Duck Soup* director Leo McCarey's 1935 comedy about a British butler whose uptight demeanour starts to thaw after his owner "loses" him in a poker game to

a rowdy American rancher. *Provincial Museum Auditorium (102 Ave & 128 St); Mon, Mar 4 (8pm)*

**We Were Soldiers** (CO, FP) Mel Gibson, Barry Pepper, Sam Elliott, Greg Kinnear, Chris Klein and Keri Russell star in *The Man in the Iron Mask* director Randall Wallace's patriotic Vietnam War flick about the month-long Battle of Ia Drang, in which 450 U.S. soldiers found themselves outnumbered by 2,000 North Vietnamese regulars. Based on Harold G. Moore and Joseph L. Galloway's book *We Were Soldiers Once... and Young*.

## FIRST-RUN MOVIES

**Amélie** (P) Audrey Tautou and Mathieu Kassovitz star in *The City of Lost Children* director Jean-Pierre Jeunet's whimsical, wildly imaginative fable about a lonely young Parisian woman who begins secretly performing good deeds for the unhappy people in her neighbourhood. In French with English subtitles.

**A Beautiful Mind** (CO, FP) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

**Beauty and the Beast** (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

**Big Fat Liar** (CO, FP) Frankie Muniz, Amanda Bynes, Amanda Detmer and Paul Giamatti star in director Shawn Levy's kiddie comedy about a junior high student whose school essay is stolen by a Hollywood producer who transforms it into a blockbuster movie.

**Black Hawk Down** (CO, FP) Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana star in *Hannibal* director Ridley Scott's vivid war film, an account of the disastrous 1993 Battle of Mogadishu, which began with two U.S. helicopters being shot down and ended with the deaths of hundreds of Somalis and Americans. Based on the book by Mark Bowden.

**China: The Panda Adventure** (SC) *Dominick and Eugene* director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

**Collateral Damage** (CO, FP, GR) Arnold Schwarzenegger, John Leguizamo, Francesca Neri, John Turturro and Cliff Curtis star in *The Fugitive* director Andrew Davis's action flick about a man who takes it upon himself to track down the terror-

ist responsible for the death of his wife and child.

**The Count of Monte Cristo** (CO, FP) Jim Caviezel, Guy Pearce and Richard Harris star in *Waterworld* director Kevin Reynolds's swashbuckling adaptation of the Alexandre Dumas novel about a falsely imprisoned man who embarks on an elaborate scheme to escape from jail and wreak revenge on the man who framed him.

**Crossroads** (CO, FP) Britney Spears, Taryn Manning, Zoe Saldana and Dan Aykroyd star in *Billy Madison* director Tamra Davis's teen road movie about three high school friends bonding all over again during a car trip to a music contest in Los Angeles.

**Dragonfly** (CO) Kevin Costner, Kathy Bates, Kathryn Erbe and Joe Morton star in *Ace Ventura: Pet Detective* director Tom Shadyac's supernatural romance about a doctor who comes to believe that his late wife is trying to contact him from beyond the grave.

**Gosford Park** (CO, FP) Maggie Smith, Helen Mirren, Eileen Atkins, Kristin Scott Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Clive Owen star in *Short Cuts* director Robert Altman's satirical, densely populated murder mystery, in which aristocrats, servants, Hollywood producers and bumbling detectives intermingle at a British country estate in the 1930s.

**Harry Potter and the Philosopher's Stone** (CO, FP) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Mrs Doubtfire* director Chris Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventful first year as a student at a magical school for wizards.

**Hart's War** (CO, FP) Bruce Willis, Colin Farrell and Terrence Howard star in *Frequency* director Gregory Hoblit's WWII courtroom drama, set in a Nazi concentration camp, about a young law student who must defend an African-American fellow prisoner against accusations of murder. Based on the novel by John Katzenbach.

**I Am Sam** (CO) Sean Penn, Michelle Pfeiffer, Dakota Fanning, Dianne Wiest and Laura Dern star in *Corrina, Corrina* director Jessie Nelson's sentimental weepie about a mentally handicapped single father who goes to court to retain custody of his seven-year-old daughter.

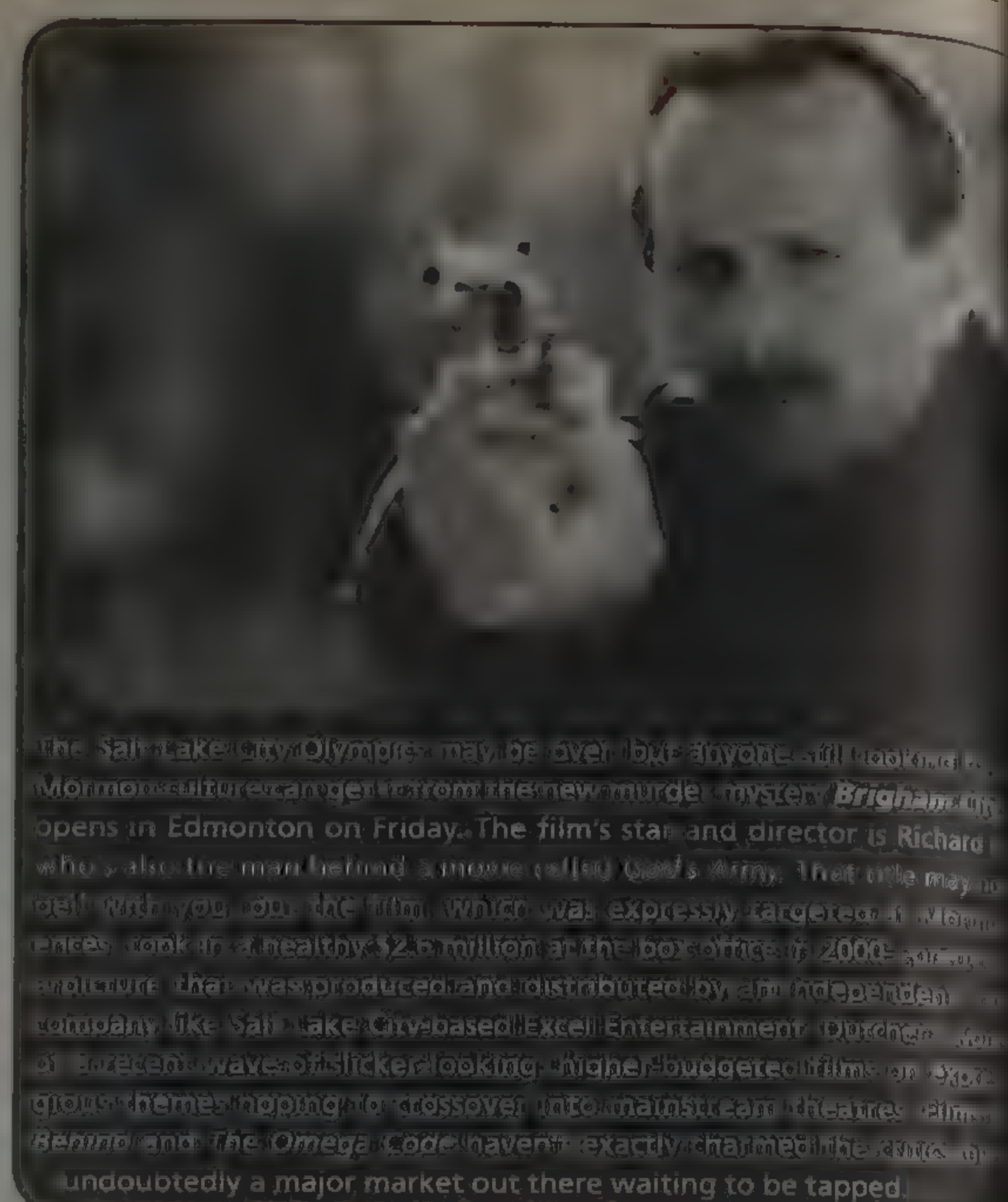
**In the Bedroom** (CO, GR, P) Sissy Spacek, Tom Wilkinson, Marisa Tomei and Nick Stahl star in director Todd Field's powerful domestic drama about a New England couple whose marriage begins to fall apart as a result of their son's affair with an older woman, newly separated from her abusive husband. Based on a short story by Andre Dubus.

**Iris** (SC) Judi Dench, Jim Broadbent, Kate Winslet and Hugh Bonneville star in *The Ploughman's Lunch* director Richard Eyre's acclaimed film about the romance between British writers John Bayley and Iris Murdoch, and Murdoch's tragic final years as a victim of Alzheimer's disease. Based on Bayley's memoir *Elegy for Iris*.

**Jimmy Neutron: Boy Genius** (CO) Writer/director John A. Davis's computer-animated feature, based on the cable TV series, about a klutzy but brilliant young inventor whose gadgets come in handy when aliens kidnap every adult in his neighbourhood.

**John Q** (CO, FP) Denzel Washington, Robert Duvall, James Woods, Anne Heche and Kimberley Elise star in *She's So Lovely* director Nick Cassavetes's melodrama about a broke blue-collar father who resorts to a desperate ploy in order to secure a life-saving heart operation for his critically ill son.

**The Lord of the Rings: The Fellowship of the Ring** (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.



The Salt Lake City Olympics may be over, but anyone still looking for a Mormon culture change from the new murder mystery *Brigham City* opens in Edmonton on Friday. The film's star and director is Richard Dutcher, who's also the man behind a movie called *God's Army*. That title may not be a coincidence, as the film, which was expressly targeted at Mormon audiences, took in a healthy \$2.6 million at the box office in 2000, for an enterprise that was produced and distributed by an independent company like Salt Lake City-based Excel Entertainment. During the last of a recent wave of slicker-looking, higher-budgeted films on religious themes hoping to crossover into mainstream theatres, *Brigham City* and *The Omega Code* haven't exactly charmed the winds of

undoubtedly a major market out there waiting to be tapped.

**Monster's Ball** (CO) Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director Marc Forster's acclaimed drama about a racist Death Row prison guard who finds himself falling in love with the African-American widow of a man he has recently helped put to death.

**Monsters, Inc.** (FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, the world all the creatures who lurk under beds and inside closets call home.

**The Mothman Prophecies** (CO) Richard Gere, Laura Linney, Will Patton and Debra Messing star in *Arlington Road* director Mark Pellington's eerie thriller, based on John Keel's 1975 nonfiction book, about a newspaper reporter investigating alien sightings in a small town in West Virginia.

**Queen of the Damned** (CO, FP) Aaliyah, Stuart Townsend, Margarite Moreau, Lena Olin and Vincent Perez star in *In Too Deep* director Michael Rymer's adaptation of Anne Rice's gothic horror novel about an ancient Egyptian vampiress who rises from her 6,000-year-long slumber and immediately starts plotting to rule the earth alongside rock star vampire Lestat.

**Return to Neverland** (FP, GR) Disney Studios' sequel to their 1953 animated classic *Peter Pan*, set during the London Blitz, in which Wendy's niece Jane is kidnapped by Captain Hook and must be rescued by Peter Pan.

**The Royal Tenenbaums** (CO, FP) Gene Hackman, Gwyneth Paltrow, Ben Stiller, Luke Wilson, Owen Wilson and Anjelica Huston star in *Rushmore* director Wes Anderson's offbeat, whimsical comedy

about the patriarch of a celebrated family of prodigies who makes a last-ditch attempt at his relationship with his estranged son.

**Snow Dogs** (CO, FP, GR) Cuba Gooding Jr., Coburn and Graham Greene star in *Way* director Brian Levant's family comedy about a big-city writer who decides to participate in Alaska's grueling 17-day-long Iditarod dog sled race. Very loosely based on Gary Paulsen's book *Hatchet*. *The Fine Madness of Running*.

**Super Troopers** (CO, GR) Jay Chandrasekhar, Shane West, Peter Coyote and Daryl Hall star in *The Wedding Planner* director Adam Shankman's small-town teen romance about a rich boy and a minister's daughter who fall in love while preparing the annual Christmas pageant. Based on the novel by Nicholas Sparks.

**A Walk to Remember** (CO, FP) Minka Kelly, Shane West, Peter Coyote and Daryl Hall star in *The Wedding Planner* director Adam Shankman's small-town teen romance about a rich boy and a minister's daughter who fall in love while preparing the annual Christmas pageant. Based on the novel by Nicholas Sparks.

**LEGEND**

CO: Cineplex Odeon 444  
EFS: Edmonton Film Society, 433  
FP: Famous Players  
GA: Garneau Theatre, 433  
GR: Grandin Theatre, 405  
M: Metro Cinema, 100  
P: Princess Theatre, 444  
SC: SilverCity IMAX, 444  
WEM: 484

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1 Snow Dogs (G) 100min	12:10, 3:20, 6:10, 8:50
2 Monsters Inc (G) 93min	12:20, 2:40
2 Collateral Damage (14A) 114min Violent Scenes	6:20, 8:40
3 In the Bedroom (14A) 130min Academy Award Nominee	12:30, 3:00, 6:40, 9:10
4 Super Troopers (14A) 98min Crude Content and Course Language Throughout	12:30, 3:00, 6:40, 9:10
5 Peter Pan Return to Never-land (G) 80min	12:40, 3:10, 6:30, 9:00

**FAMOUS PLAYERS**

PARAMOUNT THEATRE 10337 Jasper Ave. 458-1307

WE WERE SOLDIERS (14A) Graphic war violence. No passes. Fri Sat Sun 1:00 4:00 7:00 10:00 Mon Tue Wed Thu 7:00 10:00

WESTGATE THEATRE 111 Ave. Royal Rd. 458-7114

A BEAUTIFUL MIND (PG) Mature content. Fri Sat Sun 12:30 3:30 6:40 9:30 Mon Tue Wed Thu 6:40 9:30

GOSFORD PARK (14A) Fri Sat Sun 12:40 3:40 6:50 9:40 Mon Tue Wed Thu 6:50 9:40

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes. Fri Sat Sun 1:00

JOHN Q (PG) Mature themes. Fri Sat Sun 4:15 7:15 9:50 Mon Tue Wed Thu 7:15 9:50

WE WERE SOLDIERS (14A) No passes. Graphic war violence. Fri Sat Sun 12:50 4:00 7:00 10:00 Mon Tue Wed Thu 7:00 10:00

CINEWAY 810 Ave. St. 458-9777

CROSSROADS (PG) Not suitable for younger children. Fri Sat Sun 1:30 4:20 7:40 10:00 Mon Tue Wed Thu 7:40 10:00

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes. Fri Sat Sun 12:50 3:50

MONSTERS, INC. (G) Fri Sat Sun 1:45 4:10

RETURN TO NEVERLAND (G) Fri Sat Sun 12:40 2:35 4:30 7:00 9:00 Mon Tue Wed Thu 7:00 9:00

QUEEN OF THE DAMNED (14A) Violent scenes. Fri Sat Sun 1:20 3:45 7:05 9:45 10:10 Mon Tue Wed Thu 7:05 9:45 10:10

THE ROYAL TENENBAUMS (14A) 6:50 9:20

SNOW DOGS (G) Fri Sat Sun 1:10 3:40

A WALK TO REMEMBER (PG) 7:30 9:50

WE WERE SOLDIERS (14A) Graphic war violence. No passes. Fri Sat Sun 12:30 1:00 3:30 4:00 6:45 7:15 9:45 10:15 Mon Tue Wed Thu 6:45 7:15 9:45 10:15

SHOWTIMES EFFECTIVE: Fri, Mar. 1 - Thu, Mar. 7.

WE WERE SOLDIERS (14A) Graphic war violence. No passes. Fri Sat Sun 1:00 4:00 7:00 10:00 Mon Tue Wed Thu 7:00 10:00

BEAUTY AND THE BEAST (G) IMAX 2D. No passes, no coupons. Fri Wed 10:30 12:30 4:30 7:00 9:00 Sat Sun 12:30 2:30 4:30 7:00 9:00 Mon Tue Thu 12:30 4:30 7:00 9:00

BIG FAT LIAR (G) THX 12:30 2:40 5:00

BLACK HAWK DOWN (18A) Gory war violence. THX 12:40 4:00 7:15 10:30

CHINA: THE PANDA ADVENTURE (G) IMAX 2D Fri Mon Tue Wed Thu 2:45

COLLATERAL DAMAGE (14A) Violent scenes. THX 4:30 7:45 10:35

THE COUNT OF MONTE CRISTO (PG) Violent scenes. THX 3:30 6:40 9:50

CROSSROADS (PG) Not suitable for younger children. THX 1:30 4:15 6:45 9:45

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes. THX 1:00

HART'S WAR (14A) THX 7:20 10:20

JOHN Q (PG) Mature themes. THX Fri 12:55 10:00 Sat Sun Mon Tue Wed Thu 12:55 6:50 10:00

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (14A) Violent scenes. THX Fri 12:30 3:50 10:00 Sat Sun Mon Tue Wed Thu 1:10 5:10 9:10

RETURN TO NEVERLAND (G) THX 12:50 2:50 4:50 7:10

QUEEN OF THE DAMNED (14A) Violent scenes. THX 1:40 4:40 7:40 10:45

SNOW DOGS (G) THX 12:35 3:45

A WALK TO REMEMBER (PG) THX 9:30

WE WERE SOLDIERS (14A) No passes. Graphic war violence. THX 12:45 1:15 3:50 4:20 7:00 7:30 10:10 10:40

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# Angels and insects

get bitten by  
limbed-down  
fly

**DRINE WALSH**  
The only two things wrong  
*Dragonfly*: the script and  
Kevin Costner  
are any left—will proba-  
this movie, since he's  
cent of the time. If,  
feel that Costner's acting  
best be described as  
when you may want to think  
entering the theatre.

Darrow (Kevin Costner)  
himself into his work  
tragic death of his wife  
(Sanna Thompson). He's  
20 hours a day, avoiding  
suppressing all human  
a trait that makes Costner  
casting choice. He lives  
the house that he and his  
3, surrounded  
of her.  
to work  
own by  
g in a neigh-  
thy Bates), but finds him-  
singly obsessed with his  
pecially when he begins to  
she is somehow trying to  
im from beyond the grave.  
patients in the pediatric  
ward provide clues, draw-  
erious symbols and appar-  
ing to deliver a message  
aily to Joe. Joe becomes  
more obsessed as the mes-  
his wife become more  
to him; meanwhile, his  
gn to question his sanity.  
person who seems to  
him is Sister Marguerite  
nt), who has studied near-  
periences and is the sole  
Joe's life who agrees that  
may have unfinished busi-  
him. With her help, Joe  
hat he has to do in order



Is Kevin Costner seeing ghosts—or Ghost—in *Dragonfly*?

to move on with his life once and  
for all.

## How's tricks?

This movie does have a trick ending.  
I won't spoil it—the press notes  
begged me not to—but  
I will say that it's  
possible to guess  
what the twist will  
be within, say, the  
film's first five minutes. The real test  
of a trick-ending movie is whether  
or not it holds up to a second view-  
ing. When it's well done, you can  
enjoy the film in an entirely new  
way as you appreciate how cleverly  
you were fooled. But in *Dragonfly*,  
the script is clunky (the characters  
all share the bizarre habit of starting  
conversations by announcing their  
profession), and the "tells" are awk-  
ward. It's almost as if the filmmakers  
were afraid that their concept was  
too wacky for a mainstream audi-  
ence to buy, so they decided to be  
on the safe side and laboriously,  
painfully explain it to us over and  
over and over again. The film sets  
up a fairly interesting initial gim-  
mick (is Joe losing his mind, or is he  
in contact with the supernatural?)  
but veers off into a ludicrous

redemption story where the fromage  
flows freely.

And that's too bad. There are  
moments that are spooky enough to  
make you jump. There are some per-  
formances that deserve mention:  
Linda Hunt does a wonderful job—  
she either had the best portion of  
the script or did the best job of act-  
ing her way around it. As well, Jacob  
Vargas (*Traffic*) brings some welcome  
comic relief toward the end of the  
film. Kathy Bates does well in her  
few scenes, even as she adds to her  
string of mystifying project choices  
Director Tom Shadyac (*Ace Ventura:  
Pet Detective*, *The Nutty Professor*)  
does get something right: nothing's  
creepier than a precocious child, and  
Robert Bailey Jr. steals all his scenes  
as the back-from-the-dead child who  
starts Costner on his journey.

The message *Dragonfly's* creators  
seem to want to convey is that "belief  
gets us there." If only they had a little  
more faith in their product, it could  
have been much more than a dumb-  
ed-down, reasonably entertaining but  
all-too-forgettable film. **D**

## Dragonfly

Directed by Tom Shadyac • Starring  
Kevin Costner, Kathy Bates, Kathryn  
Erbe and Joe Morton • Now playing

### MOVIES 12

110 AVE. 5TH STREET 473-9771

#### SHOWING AT BOTH CINEMAS

Showtimes for Fri, Mar 1 - Thu, Mar 7.

**LIFE AS A HOUSE (14A)**  
Mature themes sexual content  
Sat/Sun 11 10 Daily 1 45 4 25 7 10 9 55  
Midnight Fri Sat only 12 25

**KATE AND LEOPOLD (PG)** Sat/Sun 11 05  
Daily 1 35 4 20 7 05 9 45 Midnight Fri Sat only 12 15

**THE MAJESTIC (PG)** Daily 1 20 4 35 7 55  
Midnight Fri Sat only 11 15

**NOT ANOTHER TEEN MOVIE (18A)**  
Crude sexual content Sat/Sun 11 40  
Daily 2 10 5 00 7 50 10 10 Midnight Fri Sat only 12 10

### CINEMA CITY 12

3430 79 STREET 433-5481

Showtimes for Fri, Mar 1 - Thu, Mar 7.

**BEHIND ENEMY LINES (14A)** Sat/Sun 11:20  
Daily 1:55 4:40 7:35 10:05 Midnight Fri Sat only 12:35

**SPY GAME (14A)** Sat/Sun 11:15  
Daily 1:50 4:30 7:00 9:50 Midnight Fri Sat only 12:20

**ATLANTIS: THE LOST EMPIRE (PG)**  
Sat/Sun 12:05 Daily 2:15 4:40

**SHALLOW HAL (14A)** Daily 7:25 10:00  
Midnight Fri Sat only 12:25

**DON'T SAY A WORD (14A)** Violent scenes  
Sat/Sun 11:50 Daily 2:20 4:55 7:45 10:15  
Midnight Fri Sat only 12:30

### CINEMA CITY 12

TALKING MOVIE LISTINGS 444-5466

Showtimes for Fri, Mar 1 - Thu, Mar 7.

**WESTMALL 8**  
1000 PHASE 11 ENTRANCE 11 1334-219

**A BEAUTIFUL MIND** PG  
Mature themes Fri Mon-Tue 6 40 9 30 Sat-Sun 1 05 3 50  
6 40 9 30 Wed-Thu 6 40

**THE BELIEVER** 18A  
DTS Digital Wed 8 50

**DIVIDED WE FALL** PG  
DTS Digital Thu 6 50

**DRAGONFLY** PG  
Frightening scenes DTS Digital  
Fri Mon-Thu 7 20 9 40 Sat-Sun 1 40 4 25 7 20 9 40

**GOSFORD PARK** 14A  
Fri Mon-Thu 6 45 9 45 Sat-Sun 1 00 4 00 6 45 9 45

**I AM SAM** PG  
Coarse language Fri Mon-Thu 6 50 9 55  
Sat-Sun 1 10 4 10 6 50 9 55

**IN THE BEDROOM** 14A  
DTS Digital Fri Mon-Thu 7 00 Sat-Sun 1 30 7 00

**THE MAN WHO CRIED** 14A  
Suggestive scenes DTS Digital Wed 7 00

**MONSTER'S BALL** 18A  
Sexual content Fri Mon-Tue 7 30 10 00 Sat-Sun 1 50 4 20  
7 30 10 00 Wed-Thu 10 00

**THE MOTHMAN PROPHECIES** PG  
Frightening scenes Fri Mon-Thu 6 30 9 20 Sat-Sun 1 20  
4 05 6 30 9 20

**ONE DAY IN SEPTEMBER** PG  
Disturbing content DTS Digital Thu 9 00

**THE ROYAL TENENBAUMS** 14A  
DTS Digital Fri Mon-Thu 10 10 Sat-Sun 4 30 10 10

**SUPER TROOPERS** 14A  
Crude content, coarse language throughout DTS Digital  
Fri Mon-Thu 7 10 9 50 Sat-Sun 2 00 4 40 7 10 9 50

**EDMONTON CITY CENTRE CINEMAS**  
Fl. Phase 11, 10200-102 Ave. 421-7020

**40 DAYS AND 40 NIGHTS** 18A  
THX Daily 12 45 3 00 5 15 7 40 10 10

**A BEAUTIFUL MIND** PG  
Mature content DTS Digital Daily 4 00 6 50

**BRIGHAM CITY** PG  
DTS Digital Daily 1 00 3 40 6 30 9 10

**THE COUNT OF MONTE CRISTO** PG  
Violent scenes DTS Digital Daily 3 50 6 40

**DRAGONFLY** PG  
Frightening scenes DTS Digital, Daily 2 00 4 30 7 30 10 20

**GOSFORD PARK** 14A  
DTS Digital Daily 12 55 9 30

**HART'S WAR** 14A  
DTS Digital Daily 1 10 9 40

**METROPOLIS** STC  
DTS Digital Daily 1 20 4 40 7 10 9 50

**MONSTER'S BALL** 18A  
Sexual content DTS Digital Daily 1 40 4 20 7 20 10 00

**QUEEN OF THE DAMNED** 14A  
Violent scenes DTS Digital, Daily 1 30 4 10 7 00 9 20

**SUPER TROOPERS** 14A  
Crude content, coarse language throughout Daily 1 50  
4 50 7 50 10 30

**CLAREVIEW TOWN CENTRE**  
1001-110th Avenue 473-8000

**40 DAYS AND 40 NIGHTS** 18A  
DTS Digital Daily 12 20 2 25 4 40 7 40 10 10

**BIG FAT LIAR** G  
DTS Digital Daily 12 40 2 40 7 15

**COLLATERAL DAMAGE** 14A  
Violent scenes DTS Digital Daily 4 45 10 20

**CROSSROADS** PG  
Not suitable for younger children  
Daily 12 30 2 50 5 00 7 20 9 30

**DRAGONFLY** PG  
Frightening scenes  
DTS Digital Daily 1 20 3 40 6 35 9 10

**IN THE BEDROOM** 14A  
DTS Digital Daily 1 20 3 40 6 35 9 10

**JOHN Q** PG  
Mature themes DTS Digital Daily 1 10 4 10 6 45 9 20

**QUEEN OF THE DAMNED** 14A  
Violent scenes Daily 12 10 2 30 4 50 7 30 9 50

**SNOW DOGS** G  
DTS Digital Daily 12 00 2 15 4 30

**SUPER TROOPERS** 14A  
Crude content, coarse language throughout  
Daily 1 30 4 20 7 10 9 45

**WE WERE SOLDIERS** 14A  
Graphic war violence DTS Digital No passes  
Daily 12 50 4 00 7 00 10 00

**WESTMALL 8 CINEMAS**  
PHASE 1, ENTRANCE 44 444-1331

**BEHIND ENEMY LINES** 14A  
Daily 2 00 6 45

**BIRTHDAY GIRL** 14A  
Sexual content Daily 2 45 5 00 7 30 9 45

**KATE AND LEOPOLD** PG  
Daily 1 30 4 00 6 30 9 00

**KUNG POW: ENTER THE FIST** PG  
Crude content Daily 1 45 3 45 7 00 10 10

**ORANGE COUNTY** 14A  
Daily 2 30 4 45 7 45 10 00

**ROLLERBALL** 14A  
Violent scenes Daily 2 15 4 30 7 15 9 30

**SHALLOW HAL** 14A  
Daily 4 15 9 15

**VILLAGE TREE CINEMAS**  
Corvax Rd. St. Albert Tran St. 459-1848

**40 DAYS AND 40 NIGHTS** 18A  
Fri 7 15 10 00 Sat-Sun 12 30 2 45 5 00 7 15 10 00  
Mon-Thu 7 15

**A BEAUTIFUL MIND** PG  
Mature content Fri 6 30 9 15 Sat-Sun 12 45 3 30 6 30 9 15 Mon-Thu 6 30

**CROSSROADS** PG  
Not suitable for younger children Fri 7 15 9 30  
Sat-Sun 12 30 2 45 5 00 7 15 9 30 Mon-Thu 7 15

**DRAGONFLY** PG  
Frightening scenes Fri 6 45 9  
Sat-Sun 1 15 4 00 6 45 9 15 Mon-Thu 6 45

**HARRY POTTER AND THE PHILOSOPHER'S STONE** PG  
Frightening scenes Fri 7 30 Sat-Sun 1 30 4 30 7 30 Mon-Thu 6 45

**HART'S WAR** 14A  
Fri 6 45 9 30 Sat-Sun 12 45 3 45 6 45 9 30 Mon-Thu 6 45

**JIMMY NEUTRON: BOY GENIUS** G  
Sat-Sun 1 15 4 00 6 45 9 15 Mon-Thu 6 45

**LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** 14A  
Violent scenes Fri 7 30 Sat-Sun 1 15 7 30 Mon-Thu 6 30

**QUEEN OF THE DAMNED** 14A  
Violent scenes Fri 7 30 10 00 Sat-Sun 1 00 4 00 7 30 10 00 Mon-Thu 7 30

**A WALK TO REMEMBER** PG  
Fri 7 15 9 45 Sat-Sun 1 30 4 15 7 15 9 45 Mon-Thu 7 15

**WE WERE SOLDIERS** 14A  
Graphic war violence No passes Fri 6 30 9 30  
Sat-Sun 12 30 3 30 6 30 9 30 Mon-Thu 6 30

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**VA SAVOIR**  
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**LOST WEEKEND**

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# Down Argentine way

South American masterworks *Burnt Money* and *La Ciénaga* come to the Metro

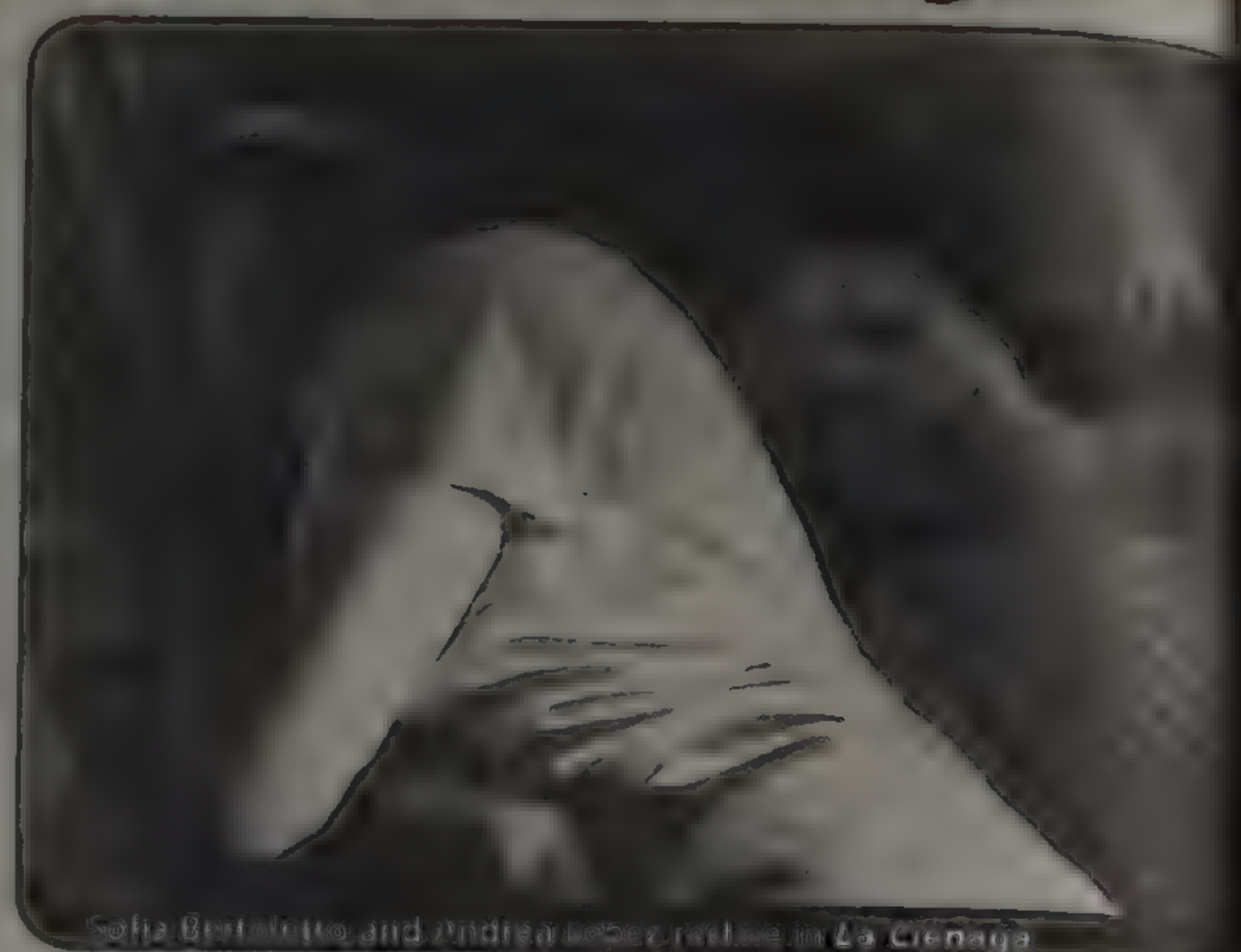
By KEVIN MAGER

Rarely do films like Argentinean directors Marcelo Piñeyro's *Burnt Money* and Lucrecia Martel's *La Ciénaga* come through Edmonton. I'd like to think that they are only two examples from a host of fresh, challenging films produced in Argentina within the last few years—the press pack refers to an emerging Argentinean New Wave. My fear, however, is that the long-term effects of Argentina's recent descent into economic crisis will only hamper that country's emerging directors, who already face tremendous financial hurdles when trying to make a movie half the scale of either of these. Which is all the more reason to savour these films while they're in town this weekend at the Metro.

*Burnt Money*—part heist flick, part romance and part buddy movie—centres on the exploits of two men: Angel (Eduardo Noriega) and Nene (Leonardo Sbaraglia), two underworld thieves known as "The Twins," not so much because they look alike, but because they're always together. Cuervo (Pablo Echarri) is the third member of a team that's been expressly assembled to steal about seven million pesos from an armoured car in Buenos Aires. However, the heist is botched. Angel is shot by one of the guards and the three thieves, as well as the man who organized the affair, flee Argentina for Uruguay, where they are forced into hiding until they are discovered by the police.

What sets this film apart from others in the same genre is the fact that Angel and Nene are "always together" because they are, in fact, lovers—and it's strange how easily the introduction of a gay relationship into the mix can give a standard genre set-up an entirely fresh feel. *Burnt Money* lays out the homoerotic tensions of the buddy, heist and western genres more clearly than any film theory text I've ever read on the subject. All three genres are typically fuelled by the relationship between two or more guys who love each other a whole lot but never express it (largely because they're trapped within Hollywood's idea of the "real man"). The average genre movie (for instance, *Lethal Weapon*, *Reservoir Dogs* or any western) masks the love, so we refer to it as homoerotic tension.

In *Burnt Money*, however, the tension of this homosexual relationship isn't masked; in fact, it's delved into quite deeply, but never so deeply that the genre aspects of the movie are sacrificed. (*Burnt Money* is still a heist/buddy picture at heart as well as a romance.) To a certain extent, Angel



Sofia Bertolotto and Andrea López in *La Ciénaga*

and Nene are reminiscent of Mickey and Mallory in Oliver Stone's *Natural Born Killers*, except that Angel and Nene have some relationship issues to work out. Like Stone, Piñeyro

criticizes the dominance of American cultural products, though Piñeyro does so without resorting to annoying visual effects or clubbing the audience with sensory overload. Yet, when the final conflict comes down in *Burnt Money*—when the police finally show up at the front door—it's all joy and gunplay; Angel and Nene really have found their inner selves in the midst of the smoke and bullets, and we realize that it's never been about the money. And it's a beautiful thing to see.

## Martel's a marvel

The first thing that hit me about the people in *La Ciénaga* (*The Swamp*), however, is how ugly they are: grown adults gorging themselves on iced wine, sitting around a murky pool on a dirty rancho in, it turns out, northwestern Argentina. They're normal enough folks, but sickening to watch. Next, I'm seeing their beautiful children trying to deal with the chaos their elders have wrought, literally picking glass out of their mother's chest after she falls on the pool deck. Through all of this, a rich, horrid soundtrack cuts and writhes its way into your brain; later, you find yourself imagining the smell of everyone's clothes as they each whiff their own clothes, checking for signs of decay.

*La Ciénaga* is Lucrecia Martel's directorial debut, a fact that utterly astounds me. The psychological mechanics of her film are so mind-bogglingly complex that I'm hard-pressed to think of a place to begin describing it. Imagine the following cast of characters. Momi (Sofia Bertolotto) is a 15-year-old girl on the verge of entering the lifestyle led by her alcoholic parents, the weak but domineering Mecha (Graciela Borges) and the apathetic Gregorio (Martín Adjemián). Momi's older brother José lives in Buenos Aires with his significantly older lover, Mercedes. Isabel (Andrea López) is the servant woman, an indigenous native Mecha accuses of stealing towels and other household items and who never seems to

leave the house even after Mecha fires her. Tali (Mercedes Morán) is Mecha's sympathetic cousin; she lives in an apartment with her husband and children, including the 10-year-old Luciano, who has an extra arm growing from his palate, and a woman whose face has been badly scarred by a mysterious accident and is only in town for an operation to install a false

## Mary, Mary, quite contrary

Martel's determination to treat these horrific people with some dignity is apparent throughout the film. In each character lies the seed for a better place, signified with perfect irony by the camera's close-up shots of the television news coverage of a supposed sighting of the Virgin Mary atop a nondescript water tower in an average-looking town—so many people looking for something they can't find. If Martel couldn't make us care about these people and empathize with their confusion, we'd just want to doze the place and start over. Instead, she grants them a certain amount of free will, so it's endlessly frustrating to watch them floundering on the brink of something, as though they were drowning below the surface of a swamp.

Martel constantly keeps the viewer off-balance, intentionally confusing us with by introducing many characters, each with their own agendas and histories. Martel rarely leaves people alone with their own thoughts—if one person is the focus of a particular shot, it's of another person off-camera in close proximity, dominating the soundtrack. There is no just the threat of sex. There is music, other than whatever recordings the characters happen to be listening to. There is no end—and just as the beginning of the characters' stories can't be predicted—the end is never in sight. Truly, it's all quite marvelous. It ranks as one of the great life experiences of my life. ☺

New Arg.

Zeidler Hall, The Citadel  
*Burnt Money* (dir. Marcelo Piñeyro): Fri, Mar 1-4 (9pm) • *La Ciénaga* (Lucrecia Martel): Fri, Mon, Mar 1-4 (7pm) • Metro Cinema • 475-5

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# the book of Daniel

...could a Jew  
...come a neo-Nazi?  
...The Believer explains

PAUL MATWYCHUK

Back in 1965, the House Committee on Un-American Activities conducted a series of hearings to investigate the Ku Klux Klan. The inquiry was completely ineffective, and nothing else, it brought to light the story of Daniel Burros. Burros was a Jewish immigrant who was killed during the Holocaust. He was the chief New York Times organizer and writer—only to be killed as a Jew by a New York Times reporter shortly thereafter. Burros fought an end to what must have been a tortured and deeply conflicted life after the story was printed by the New York Times.

Writer-director Henry Bean (the writer of such morally murky Hollywood pictures as *Internal Affairs* and *Deep Cover*) has fictionalized Burros' story and updated it to the present day in his incendiary new film *The Believer*. The film is a character study of one Daniel Balint (Canadian actor Ryan Gosling) a young man so alienated from his Jewish heritage that he becomes a neo-Nazi, strolling defiantly down the street wearing combat boots, an SS lapel pin and a swastika T-shirt. When he and his thuggish skinhead buddies cause a ruckus at a kosher restaurant and are sentenced by a judge to undergo a "sensitivity training" session in the company of Holocaust survivors, Daniel has contempt for their tales of suffering at the hands of the Nazis. But the surprisingly bright and articulate Daniel publicly expresses pure anger for what he sees as the weakness and essential victimhood of the Jews. When he's alone he secretly studies the Torah and even gives his girlfriend (the daughter of a glamorous Jewish fascist played by Theresa Russell) private Hebrew lessons.

...one's seeing the face  
...of *The Believer*

*The Believer* is playing on an Edmonton movie screen—even for a night—is a major coup for the Edmonton Jewish Film Festival and its director Michael Saouli, who secured the film through a rare combination of persistence, resourcefulness and luck. The film caused a sensation a few years ago at the 2001 Toronto International Film Festival, where it won the People's Choice Award for Drama, but to date it has been unwilling to touch it due to its sensitive subject matter. (The film was shown at a few theatres in England, and Edmonton will be one of only a tiny number of North American cities to have a public screening.)

And that's an outrage, because it's one hell of a powerful movie, directed by an extraordinary lead actor, and Gosling (a Canadian actor) has other credits include

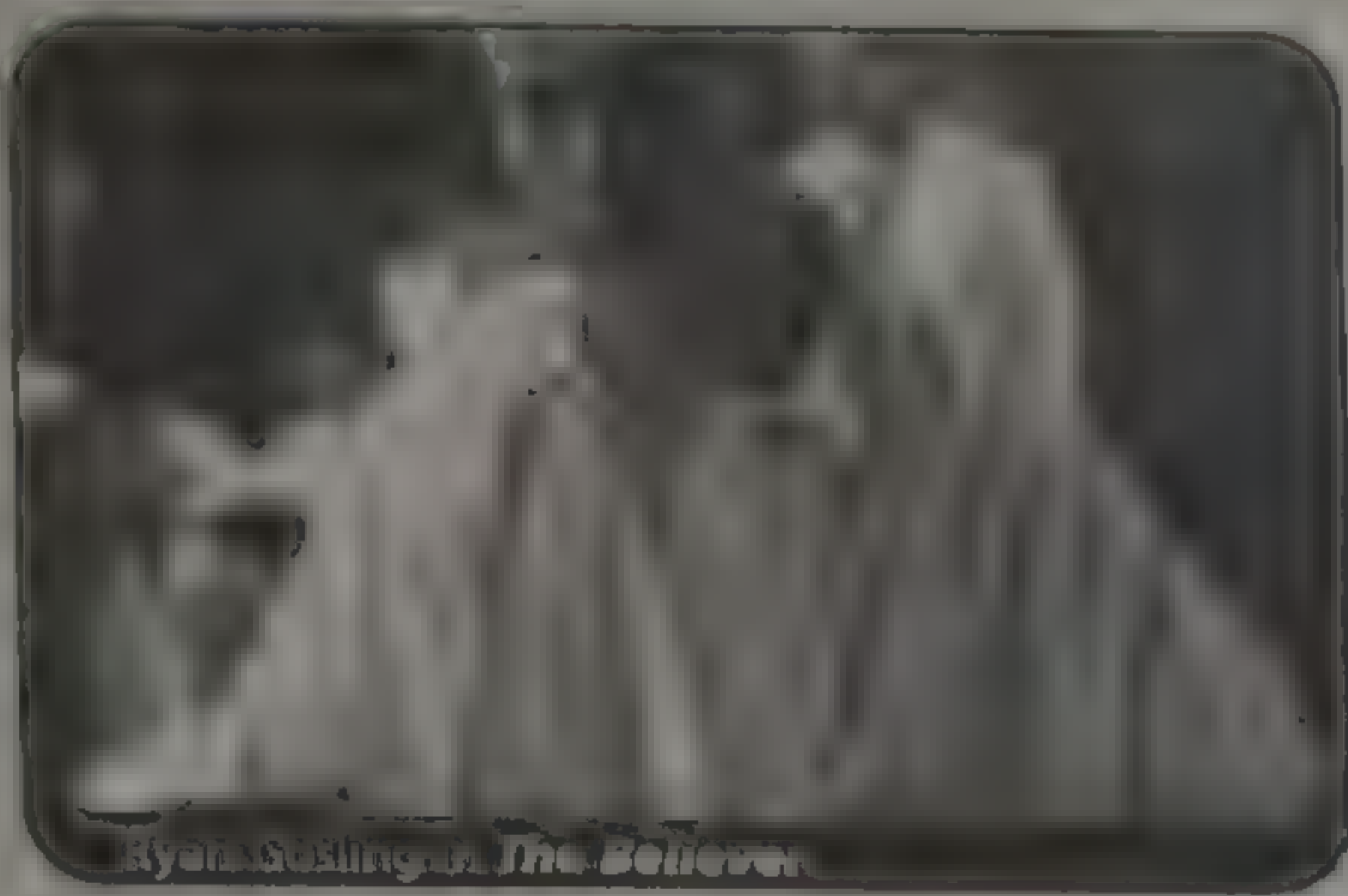
playing one of the football players in *Remember the Titans* and the title character in TV's *Young Hercules*. He's absolutely riveting from the film's very first image of Daniel obsessively weight training, watching his muscles bulge underneath his Nazi tattoos, while on the soundtrack we hear Daniel's younger self arguing with his rabbi over the story of Abraham and Isaac. To Daniel, the story isn't about Abraham's faith in God; it's an illustration of God's absolute power to bend mankind to His will.

Bean and Gosling don't exactly spell out the reasons for Daniel's bizarre political shift, but you get the sense that, at least to some extent, Daniel is trying to provoke God into action with his behaviour—to act so outrageously that God would have no choice but to show Himself. And yet, Daniel can't bring himself to abandon his faith completely; when his gang breaks into a synagogue, Daniel convinces them not to trash the sanctuary. In flashbacks, we see young Daniel tell his outraged classmates that he's the only one of them who truly believes that God exists. And it's one of the triumphs of *The*

*Believer* that it makes Daniel's claim, which seems so completely contradicted by all available evidence, not just understandable but moving.

*The Believer* leads an excellent lineup of four films at the Edmonton Jewish Film Festival, none of which have played theatrically in Edmonton before. Also showing are *The Man Who Cried* (starring Christina Ricci, Johnny Depp and Cate Blanchett), *Divided We Fall* (an Oscar nominee last year for Best Foreign Film) and the Canadian premiere of the Oscar-winning documentary *One Day in September*, a harrowing account of the terrorist attack on Israeli athletes during the 1972 Olympics. Tickets for the festival are available by calling 487-0585. ☐

*The Believer*  
Directed by Henry Bean • Starring  
Ryan Gosling, Summer Phoenix, Billy  
Zane and Theresa Russell • West Mall  
8 • Wed, Mar 6, 8:50pm

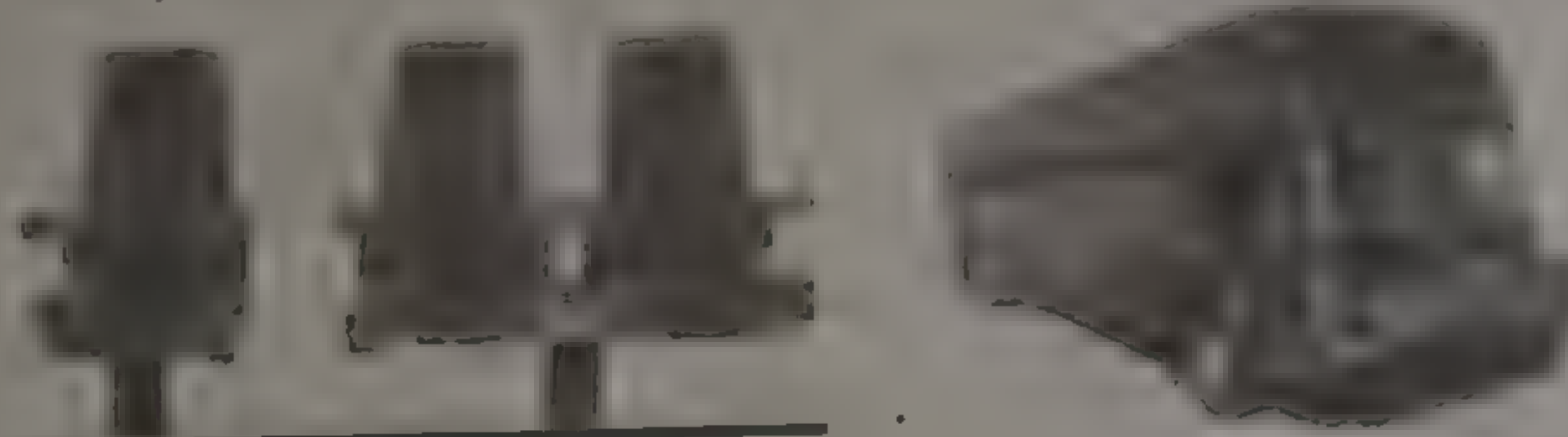


Ryan Gosling in *The Believer*

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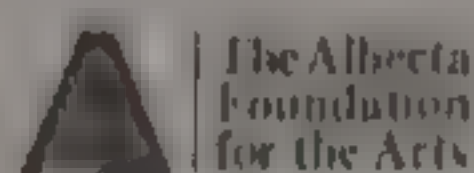
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**VUE**  
 WEEKLY

**THEATRENOTES**

By PAUL MATWYCHUK

**A mighty big Shew**

**From Birth • Arts Barns • To Mar 2 •**  
**preVUE** Jimmy Shewchuk's new play *From Birth* is, in some ways, a parable about the misery that awaits any creative person who has a bold new idea of and entrusts a committee with the task of making it a reality. The heroes are John and Hank, two buddies living somewhere in rural Canada during the '60s. "They come up with an idea for some sort of project that they're going to build," explains Shewchuk, adding that the exact nature of their invention is never spelled out in the play. "They're looking to kind of get their name in the history books and more or less put their town on the map. The idea snowballs and a couple more people come on board. From there, it's about how the group dynamic works—how passion can overtake reason and how personal greed can take over the group."

Ironically, though, the circumstances surrounding the actual production of *From Birth* demonstrate the group dynamic working perfectly. Not only did the script evolve out of a collective 20-minute project that Shewchuk, a fourth-year B.A. drama major at the University of Alberta, helped create for his Drama 359 Improvisational Workshop class, but Shewchuk also had surprisingly few problems lining up a cast and crew to turn that piece into a full-length mainstage play. "It's a great group of people," he says. "It's been tough to juggle—there's been some long nights, some people have been going to class until five o'clock and then coming to rehearsals from five 'til nine-thirty or so. So everyone's made a big sacrifice for the show. But this is really what we wanted to do—to do a student project on our own outside the university atmosphere. [Co-star, co-producer and Redpoint Theatre co-founder Stephen Kent] and I made it our mandate to bring a lot of students on board. Charles Netto, the director, is a full-time student, our designer is a full-time student, the stage manager is a full-time student. The dynamic is great."

But doesn't inspiring all those people to give up so much of their spare time (including their precious reading week) for what will likely not be a lot of money require an enormous amount of salesmanship? Not really, says Shewchuk. "A lot of the people acting in it were part of the original class project," he says, "so that was the selling point for them. And I think there was a lot of buzz surrounding the project around the university simply because we were putting it up ourselves and it was going up outside the university. So a lot of people wanted to get involved with it just to get a chance to work away from the comfort zone of the classroom—actually, more people than we had room for."

You too can become a valuable part of the *From Birth* group dynamic by purchasing a ticket from TIX on the Square at 420-1757.

**The premature aerial**

Last Friday afternoon, I learned a little bit more about one of the more intriguing theatre projects being developed in Edmonton when I paid a visit to the Phoenix Gymnastic Centre, an enormous, very atmospheric space housed in a boxlike building just off 70 Ave, where the members of Lawnjockey Theatre (the husband-and-wife acting/writing team of John Ulyatt and Annie Dugan) are quietly working out the logistics for what they hope will one day become a full-length work of "aerial theatre"—a play that they will perform together on a daunting assortment of circus and gymnastic equipment.

Few of the pieces were ready to be performed on Friday; Ulyatt and Dugan intended the afternoon more as a low-key "open house" than a workshop or a staged reading. Even so, just sitting on the gym mats and watching the pair climb aboard the double trapeze (a process that turned out to be a lot more elaborate and strenuous than I ever would have imagined) or shinnying up the "tissue" (two long swathes of silky fabric suspended from the ceiling about 20 feet above the ground) made for a pretty spectacular sight all the same. I was especially excited to learn that Ulyatt and Dugan were adapting a story from Italo Calvino's *Cosmicomics* (a collection of sublimely imaginative and playful fables inspired by obscure scientific principles, all starring the lovable hero Qfwfq) into a piece they would perform on the tissue. Dugan has frequently spoken with great admiration of a circus-style adaptation of Calvino's *The Baron in the Trees* (staged, literally, in the trees) that she once saw in the U.S.—and indeed, there's something about Calvino's stylized, often clown-like characters and his carnival-like intellect that seems well-suited to these kinds of productions. Other pieces they're playing around with include a Hawaiian creation myth performed on bungee cords and set to the music of Don Ho; and a tale of two unfunny clowns who wind up exiled to outer space. (They'll act that one out hanging upside down from a couple of ropes, or "lifelines.")

Ulyatt and Dugan have, to a large extent, been teaching themselves how to use a lot of the equipment they've been working out on; indeed, a large part of their process has consisted simply of building up their gymnastic skills and their physical strength to the point where they can move around and say their dialogue without the strain showing up on their faces. They've learned a few moves and techniques from watching videotapes of the Cirque du Soleil troupe. Their goal, they say, is to take the visual spectacle of the Cirque performers and add a more human and story-based element. Both actors' backgrounds have prepared them well to make this kind of synthesis: Ulyatt has proven himself to be one of Edmonton's most dynamic, physical actors in such shows as *Cabaret*, *Lawrence and Holloman* and *Geek Love* (another tale inspired by circus life), while Dugan is a onetime circus performer who has appeared in such plays as *The Other*. In *Venus Rising* at last summer's Fringe, the pair acted opposite each other as a mad scientist and his latest creation, a genetically modified dog who unexpectedly turns out to be able to talk.

The show is still in the very early stages of development, but it has the potential to be something pretty

extraordinary. By the way, Ulyatt and Dugan allowed me to do a little George Plimpton-style participatory journalism by strapping me into a Jolly Jumper-like bungee harness, letting me bounce around the room a few minutes. It was a lot of fun, even though I made a pretty lousy acrobat. Dugan mentioned at one point that one of the things they had improved was their ability to "perform through pain"—to hide just how uncomfortable a lot of their moves are. She wasn't kidding; after only a short stint in a bungee harness, my groin was practically screaming. The experience may have dashed all my childhood dreams of one day becoming a circus aerialist, but that's okay; I always saw myself more the ringmaster type, anyway.

**Rapid transit**

Edmonton improvisers travel so regularly to regional, national and international improv tournaments—and win at so many of them too—that I can barely keep their schedule straight anymore. Thankfully, Rapid Fire Theatre artistic director Jacob Banigan has given me the lowdown on the troupe's latest string of successes.

On February 16, for instance, a team consisting of Banigan, Josh D., Kevin Gillese and Mark Meer fought themselves in Vancouver, where they prevailed against teams from Vancouver, Seattle and Victoria in the week-long "St. Valentine's Day Massacre." It's the third time in the past two years, Banigan reports, that Rapid Fire has dominated Vancouver Theatresports tournament.

Rapid Fire will have little time to bask in their victory, however, before they must refocus their attention on Europe. Banigan has already hopped a plane to Graz, Austria to participate in ImproCom 2002, one of the biggest improv festivals in Europe. Then, Banigan takes the autobahn to Berlin, where he, Chris Craddock and Mark Meer will actually try to make German audiences laugh at the 10-day long Berlin International Improvisation Festival. Performing before European audiences is a great way of honing improv skills, Banigan says. "For instance," he explains, "you can't rely so much on cultural references to get easy laughs. You have to keep pretty disciplined." Are there any other hurdles, though—like a language barrier? "Not so much," Banigan says. "Although we found out the last time we were there, to our surprise that we shouldn't do accents—most of the audiences can keep up with the English, but putting on an accent makes it too difficult for them to follow us."

**The COSY show**

The Theatre Squared Society of Alberta is holding auditions this weekend for actors interested in appearing in the 10th annual Carnival of Shriek Youth. All the works presented during the festival (COSY for short) are youth-written, youth-directed and youth-performed, which makes it an innovative grassroots showcase for emerging theatrical talent, with an unusually friendly and welcoming and supportive vibe.

Auditions will take place in the first floor classroom of the Arts Barn (10330-84 Ave) on Friday, March 1 (6-9 p.m.) and Sunday, March 3 (6-9 p.m.). Applicants are asked to bring a recent photo and a short prepared monologue. Call 499-1271 for more information.

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# Master memory



ard and Bédard  
to remember  
steps in *Te  
souvient-il?*

CATHERINE WALSH

Speaking over the phone from  
Vancouver, Montreal dancer  
and choreographer Sylvain  
Émard says he's excited to be return-  
ing to Edmonton and

he describes  
the creation of *Te  
souvient-il?*, the  
piece that's bringing

the piece, as "an adventure." The  
duet he choreographed and  
performed with Louise Bédard, pre-  
miered in March 2000 in Montreal,  
the culmination of eight  
years of full-time work. According  
to Émard, the piece has continued  
to evolve as they have toured with it  
through Europe and Canada. "That's  
the part about live performing  
that he says. "It has improved in  
the way of how we dance it, and in  
the way we are also more aware of its  
impact on the audience. We've been  
fine-tuning the piece."

Émard and Bédard had known  
each other for 16 years before  
taking the project. Both were  
internationally acclaimed  
choreographers and performers.  
Émard is a recipient of the presti-  
gious A. Chalmers Award, the  
highest prize in Canada. Émard's  
career rests on such works as  
*Les variations*, *Les variations*, and  
*Les variations*, which was  
created following a month's resi-  
dence at the Brian Webb Dance  
Company in 1998, while Bédard  
has received acclaim in Canada and  
abroad for her work on numerous  
disciplinary projects as well as  
*Les variations*, *Les variations*, and  
*Les variations*. Émard and Bédard  
danced for each other and  
admired each other's work,  
and the prospect of a  
collaboration intriguing. "We had  
enjoyed the experience of  
working together," Émard says. "It  
wasn't a selfish thing, really,  
we wanted the opportunity

to work on a project together."

*Te souvenir-il?* is also heavily influ-  
enced by the work of Montreal visual  
artist Pierre Bruneau, whose work  
experiments with phosphorescent  
paint. Émard had admired Bruneau's  
work prior to beginning *Te souvenir-il?*  
and showed it to Bédard, hoping it  
would provide them with some inspi-  
ration for the project. Bédard agreed,  
and the two approached Bruneau to  
collaborate with them in his first ven-  
ture into set design. "It was already so

**dance**  
**préVUE**

unusual to co-choreo-  
graph and co-dance  
in a piece that we  
decided to make it  
even more of an adven-  
ture and ask a visual artist to do the  
set," Émard explains. "He works in  
phosphorescent paint, and so the pic-  
ture reveals itself and fades away.... It  
had a very vibrant presence. We did-  
n't know exactly what we would do  
with it, but I think Pierre found a  
good solution for us."

## Time machination

Inspired by the concept of the pas-  
sage of time present in Bruneau's  
work, Émard and Bédard found  
themselves exploring the notion  
that each person is given only a  
brief moment on earth to connect  
with another human being. Al-  
though there are two people on-  
stage, the dance does not take a  
narrative approach to the theme;  
still, it does evoke a relationship.  
"It's kind of a spectrum of all the sit-  
uations that two people can go  
through," says Émard.

According to Émard, the collabo-  
rative process was a challenge, but a  
nice one. "We do work differently,"  
he says, "but something we have in  
common is that we talk less and  
move a lot more—we were trading  
ideas through movement without  
trying to intellectualize too much....  
Neither one of us was concerned  
about having our sole signature on  
the piece." ▽

*Te souvenir-il?*

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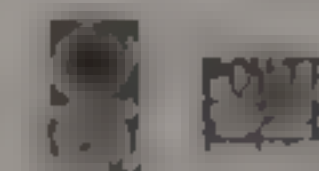
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# Clowns without city

Mump and Smoot venture into the countryside with *Flux*

By PAUL MATWYCHUK

There's a point in the uproarious clown show *Mump and Smoot in Flux* where the childlike Smoot (John Turner) finds himself sitting alone by a campfire following a fight with his lifelong friend Mump (Michael Kennard).

Smoot has stomped away from the campsite in a huff. When he returns, he finds the area deserted and, overcome by a powerful sense of loneliness and loss, he launches into a tearful soliloquy. Without Mump, he says, things just aren't the same—he's nothing but "Smoot and Smoot." (Somehow I'm positive this is what he's saying, even though he delivers the whole thing in Ummonian, the gibberish language Turner and Kennard have developed for Mump and Smoot to communicate in.) The night I saw the show, someone exited the rear of the theatre in the middle of Smoot's speech; instantly, Turner was on his feet and began shouting in horrified Ummonian at the departing theatregoer. "The nerve," he seemed to be saying, "of some-

one leaving in the middle of my big monologue!" Then, once he had calmed down, Turner returned to his seat by the campfire, and the way his face instantly assumed Smoot's former woeful expression was so uncanny and effortless it earned him one of the bigger laughs of the evening.

That's a very small, isolated moment in the show—and one that may never happen again no matter how long Kennard and Turner tour it around the world—but it encapsulates so much of what's wonderful about

Mump and Smoot that I thought I would mention it anyway. There's the quicksilver rapport Kennard and Turner have with their audience—their ability and their eagerness to incorporate even the smallest reactions and disruptions in the theatre into the fabric of the play. (And the Roxy Theatre technical crew does an outstanding job of keeping up with the two performers.) There's the remarkable physical control both performers have—an ability to convey their characters' state of mind in the purest, most direct way possible, and to execute the shift from one emotion to a completely contrasting one in a fraction of a second. And finally, there's the simple fact that these two guys are hilarious—not a single comic opportunity

seems to escape them.

## Loaded for bear

*Flux* takes place during an ill-fated camping trip Mump and Smoot take into the Ummonian wilderness. As always, Smoot is bursting with excitement and enthusiasm, while Mump tries wearily to keep his friend's hyperactivity in check. (I love the way Kennard conveys Mump's stoic sense of exasperation at each new screwup on Smoot's part by rapidly blinking his eyes, as if hoping to dispel a figment of his imagination.) At first, the trip is idyllic; they convert their canoe into a tent, they start a fire and enjoy a tasty dinner together. But Smoot's incessant chattering and clumsiness around the campsite soon get on Mump's nerves and they start bickering. Even worse, a hungry bear (or "boolawa," to use the Ummonian term) is roaming the outskirts of the camp.

The appearance of the boolawa is one of the highlights of the show—Jon Runolfson's amazingly beautiful (and surprisingly convincing!) costume is perhaps the best fake animal I've ever seen onstage, and produc-

tion manager Scott Macdonald, who inhabits the outfit, brings it wonderfully to life. While the boolawa's rampages are the occasion for the kind of gleefully gory onstage carnage that have helped make Mump and Smoot famous, the core of the show isn't the violence but the two clowns' unlikely friendship. (By contrast, their previous show, *Mump and Smoot in Something Else with Zug*, felt a little unsatisfying to me after all the laughter wore off, simply because the situations there felt more like a pretext for violence than a way of testing Mump and Smoot's relationship.)

In *Flux*, when Smoot's head accidentally sliced off, Mump bats an eye; he simply ties it back on with a few bandages and within a minute or two Smoot is as good as new. Mump and Smoot shrug off physical injury in this show with a well-practised ease, but emotional wounds mean something to them. A severed head is nothing to this pair; a severed friendship would be more than either of them could bear.

Or should I say "boolawa"? ☐

*Mump and Smoot in Flux*  
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Yuck & Flux: Mump and Smoot

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## EVENTS WEEKLY

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Deadline is 3 pm Friday.

## DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

**DEVONIAN BOTANIC GARDEN** 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; child under 4 free.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •Animals as Architects exhibit weekends, 1-4pm. SUN 3 (1-4pm): Bounce into spring. TIX \$1.50 adult, \$1.25 youth/senior, \$1 child, \$4.25 family.

**JOHN WALTER MUSEUM** Kinsmen Park, 10633-93 Ave., 496-8787. Open Sun 1-4pm. SUN 3 (1-4pm): Parlour Games. Free.

**McKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •CONNECTED VOICES: Celebrating the women of St. Albert. Until Mar. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

**ODYSSIEUM** 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TransCanada PipeLines Gallery: Space Place: Hands-on exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9131. [www.pma.edmonton.ab.ca](http://www.pma.edmonton.ab.ca). Open daily 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent. •THE BIRD GALLERY: Mounted birds. Permanent. •SIXTIES: Elliot Landy's Spirit of a Generation Dylan, The Band and Woodstock. Until Apr. 1. •SNAPSHOTS: Lecture Series: Stories Behind the Scenes. FRI 1: Bill Epperidge and John Filo present *What a Trip! A Journey Through CBS Photo Archives*. Price: \$12 adult, \$10 student, \$10 senior. •Alice's Restaurant (The Museum Café), 488-7333. Open Mon-Thu 9am-8pm; Fri 9am-midnight (coffeehouse evenings); Sat-Sun 10am-4pm. Until Mar. 22. Price: Included with admission. •TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free child 6 and under; \$30 family. TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 family.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN 3 (noon-4pm): A Wedding Affair. \$5 each.

## KIDS STUFF

**CALDER LIBRARY** 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register. FRI 1 (1pm): A Splash of Paint, all ages.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Mar. 7-Apr. 11, Apr. 25-May 30. Stories, finger plays, and games. Parents and caregivers are welcome to join us. Drop-in.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. •Raiders of the Lost Art. Saturday art classes for ages 4-5; 6-8 and 9-11. Drop-in youth

workshops for ages 12 and up every Saturday. •Spring Break camps and classes. Mar. 25-28. Ages 6-12. Workshops for ages 13-17. Mar. 25-28.

**EDMONTON ASSOCIATION FOR BRIGHT CHILDREN** •Muttart Conservatory, 9626-96A St., 436-0533, 433-9371. SAT 2 (1pm-3pm): Super Saturday session for members, Grades 1-6. An afternoon at the Muttart. Pre-register. Cost: \$4/child. Open to members. EABC memberships available. •Fine Arts Centre (Room TBA), University of Alberta, 454-8846. THU 7 (4:15pm): Discovery Group session (Grades 5-9): Computer Music: a tour of the electroacoustic facility in the U of A Department of Music, where you will have a chance to make your own music. Free to EABC or AABC members. EABC memberships available. Pre-register by Sun, Mar. 3.

**EDMONTON CHINESE COMMUNITY SERVICES CENTRE** 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Sat. activities ea. month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. •Every TUE (4-5pm): Play acting-Readers' Theatre workshop for kids, 10-12 yrs. Until Mar. 19. Pre-register.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25.

**LONDONDERRY LIBRARY** Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am); WED (10:15-10:45am): Pre-school storytime, 4-5 yrs. Until Apr. 3. Pre-register. •Every THU (10:15-10:45am): Baby laptime. Crawling, birth-23 months. Until Apr. 4. Pre-register. •Every TUE (10:15-10:45am): Now-That-I'm-Three Storytime. Until Mar. 19. Pre-register.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 2 (2pm): Silly Saturdays. Clowning Up, Clowning Down: Make yourself a clown and listen to some clown stories. 5-12 yrs. Drop-in. SAT 9 (2pm): Silly Saturdays. Kites and Kimonos: Let's get a passport and visit Japan through stories and crafts. SAT 16 (2pm): Silly Saturdays. St. Patrick's Day: Join us for a little St. Patrick's Day magic!

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. THU 28 (1:30-2:30pm): Puppy puppets. Pre-register.

**RIVERBEND LIBRARY** 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. •Every WED (10:15-10:45am): Time for twos. Pre-register. •Every THU (10:15-10:45am): Baby laptime. Until Mar. 21. Pre-register.

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. SAT 2 (2pm): Pikachu Antics, 4-12 yrs. Pre-register.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27. •462-2548 (Alectra Theatre).

**STRATHCONA LIBRARY** 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Mar. 26. Pre-register. •Every FRI (10:30am): Time for twos. Until Mar. 22. Pre-register.

**UNIVERSITY OF ALBERTA** Earth Sciences Building, 492-5834. SUN 3 (noon-4pm): Trowels, trilobites and treasures III. For ages 5+ yrs.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Open daily 9:30am-4pm. SUN 3 (1-4pm): Endangered species. TIX \$14 family, \$4.25 adult, \$2.75 kid, \$3.50 youth/senior.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. FRI 1 (2pm): Dr. Seuss Day.

## LECTURES/MEETINGS

**ARTHRITIS ASSOCIATION OF EDMONTON** 639, 10830 Jasper Ave., 424-1740. WED 6 (6:30pm): Joints In Motion information meeting.

**CANADA TIBET COMMITTEE** 10173-92

St., 426-6682. •Stanley A. Milner Library, Edmonton Room, Churchill Sq. THU 7 (7:30pm): Tibet Film Night. Donation will be requested. •In front of the City Hall, Churchill Sq. FRI 8 (7:30pm): Free Tibet Vigil (a candle light vigil). •Whyte Ave., 109 Street (in front of Earth General Store). SAT 9 (1pm): Parade and Rally.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. WED 13 (6:30-7:30pm): Meditation presented by Karen Rose Chambers.

**CENTRE FOR WELLNESS IN MOTION** N. Edmonton, 459-3908. •Every 2nd and 4th WED (6:30-8:30pm): What is foot reflexology? Introductory foot reflexology session during drop-in clinic.

**DANCE EXPRESSIONZ** Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

**EDMONTON ASSOCIATION FOR BRIGHT CHILDREN** Alberta School for the Deaf, Sun Room, 6240-113 St., 986-7920. SAT 9 (10am-noon): Brighter Horizons Adult Series: An Update on Gifted Education in Edmonton Public Schools. Free. EABC Memberships will be available. SAT 16 (10am-noon): Brighter Horizons Adult Series: An Update on Gifted Education in Edmonton Catholic Schools. Free. EABC Memberships will be available.

**THE EDMONTON DENTAL ASSISTANTS ASSOCIATION** Old Timers Cabin, 987-2022. SAT 9: Celebrate Dental Assistants Recognition Week. Includes educational events.

**IDYLWYLDE LIBRARY** 8310-88 Ave., 496-1808. THU 28 (7-8:30pm): Confident public speaking. Pre-register.

**LIONS SENIOR CENTRE** 11113-113 St., 477-7761. MON 4 (7pm): Mazenkowski Report: Fact and Fiction hosted by Canadian Action Party with Wendy Armstrong. Free.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until April 26. Drop-in.

**MULTIPLE SCLEROSIS SOCIETY** 471-3034. Saturday Tai Chi. Pre-register.

**N'ORATORS TOASTMASTERS CLUB** NE, 474-6001. •Every THU evening overcome your fears of public speaking.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St. (w. door), 426-4620. FRI 1 (6:45-8:30am) Question and Answer Day's topic is *What is Good Etiquette at a Business Networking Event?* \$2. Everyone welcome. FRI 8 (6:45-8:30am): Speaker Jim Hess presents *Goodwill Industries Your Business Partner*. \$2.

**PARKLAND INSTITUTE** Bernard Snell Auditorium, University Hospital, U of A Campus, 492-8558. MON 4 (7:30pm): 2nd Annual Speakers Series: Featuring Dr. Richard Wilkinson. *The Price of Inequality: Hierarchies, Health and Human Society*. TIX \$5 @ door.

**PUBLIC MEETING** Woodvale Community League, 4540A-50 St., 496-6218. THU 28 (7pm): Proposed amendment to the Wild Rose Neighbourhood structure plan.

**UNIVERSITY OF ALBERTA** •COALITION AGAINST WAR AND RACISM Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •SPANISH LANGUAGE CAFÉ Parkallen Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner-adv. students of Spanish, opportunity to practice conversational skills. •492-9408. FRI 1-SAT 2: European Union Conference: Re-Imagining the European Union: Dynamics of Enlargement in the 21st Century. Pre-register.

## LITERARY EVENTS

**BACKROOM VODKA BAR** 10324-82 Ave., upstairs. •Every Tue (8pm): Poetry Open Stage with the Raving Poets Band Hosted by The Alberta Beatnik. Starting Mar. 5.

**NAKED CYBER CAFE AND ESPRESSO BAR** 10354 Jasper Ave., FRI 8 (8pm): Poetry Slam and Open Stage: Brushstroke earth issue #4 kick off.

**ORLANDO BOOKS** 10123 Whyte Ave., 432-7633. THU 28 (7:30pm): Ken Howe reads from his book of poems *Household Hints for the End of Time*.

## LIVE COMEDY

**FARGO'S ON WHYTE** 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show,

hosted by Graham Neil. Through and spring. TIX \$3.

## SPECIAL EVENTS

**CHRYSLIS WESTERN MARCH** Italian Cultural Centre, 14230-1454-9656. SAT 2 (5:30pm) dance, entertainment by All the Dallas, live and silent auction. Funds provide funding for services and to assist people with disabilities. ea.

**CONSULATE-GENERAL OF JAPAN** Education South, 87 Ave., 112-1565. SAT 9 (11am-5pm): Albanian Japanese language speech course.

**DANCE EXPRESSIONZ** 10609-101 St., 471-0846. The Edmonton Salsa Mar. 1-3. FRI 1: Preliminary salsa competitions and social dancing. SUN 3: Salsa dance workshops in Casino Rueda and "Threesomes". SAT 3: Dance show: Performance instructors and dance teams mix social dancing, and final Salsa competitions. Fundraiser for The Edmonton Inner City Youth Association.

**EDMONTON AFGHAN CULTURAL SOCIETY** 14304-423-9675. SAT 2 (7pm): Concert Dinner for Afghanistan: Ustad M. (Afghan singer). Celebrate Eid-e-Nauroz (Afghan New Year). Fund support work with Afghans. TIX tickets call Jim Gurnett 423-9675. [jgurnett@emcn.ab.ca](mailto:jgurnett@emcn.ab.ca)

**EDMONTON INTERNATIONAL FILM FESTIVAL** Garneau Theatre, 8712 Princess Theatre, 10337-82 Ave. Hotel, 8208-106 St., 420-1757. [www.localheroes.ca](http://www.localheroes.ca). Film screenings, TIX 6-pack superpass (\$75 (all screenings) adv. Alternative Video Spot on Whyte the Square, Sneak Preview Video Studio, Edmonton International Festival Society. Mar. 8-16.

**FREEDOM TO READ WEEK** Stanley Milner Library, 7 Sir Winston Churchill Square, [www.epl.ca](http://www.epl.ca), 496-7000. [domtoread.ca](http://domtoread.ca). Until Mar. 2. •Cen Room. THU 28 (7:30pm): Panel on *Is Freedom to Read Week Still Needed* with Satya Das, Cherylyn Stacey, Simons, and Dr. Alvin Schrader (mod). Free.

**SNOWBOARD CONTEST** Rabbit Hill, 439-8180. SAT 2 (9am-12pm): (12-2pm): Qualifiers. (2:15-5pm): Finals.

**V-DAY** Myer Horowitz Theatre, Campus. TUE 5: *The Vagina Monologues*. TIX \$11 @ Earth's General Store, Books, Peer Health Centre.

**THE WESTIN** 10135-100 St., 421-1326. TUE 5 (7pm): Kenwood Winemaker Dinner. TIX \$100. WED 6 (7-9:30pm): California Wine Fair and Auction.

## WORKSHOP

**ACTORS INTENSIVE WORKSHOP** 1124. Learn film auditioning technique from a working actor whose movie screened in Europe, North America and Asia. Ongoing workshop weekdays evenings. Free.

**DEVONIAN BOTANIC GARDEN** North of Edmonton on Hwy 60. •Growing with hydroponics: SAT 10am-4pm. \$44. •Introduction to making: SUN, Mar. 3, 10am-2:30pm.

**GRANT MACLEAN COLLEGE** •Place Campus, 10045-156 St., 496-2295. •Dreamweaver. Starting Mar. •Microsoft Photo Editor. Starts Mar. •Web Site Design and Development. Starts Mar. 7. •Dreamweaver U workshop Mar. 9. •Photoshop Level 1 weekend workshop. Mar. 16-17. •Designer's Introduction to HTML workshop Mar. 16-17. •Macromedia Level 1 weekend workshop. Mar. 16-17. •Music therapy course. Mar. 5-19.

**IS ANYBODY LISTENING?** South Steinhauer United Church 10740-434-4330. SAT 9 (8:30am-3:30pm) day workshop focusing on children's poverty in Edmonton. Find out what you need; learn about experiences and grams and find out what actions you can take to make a difference. Free. Bag Lunch.

**REDEMPTORIST CENTRE FOR GENTILITY** 10713-85 Ave., 432-1665. •Every night: The Soul of Dreamwork. Use your dream images in a small group. Until Apr. 8. Pre-register.

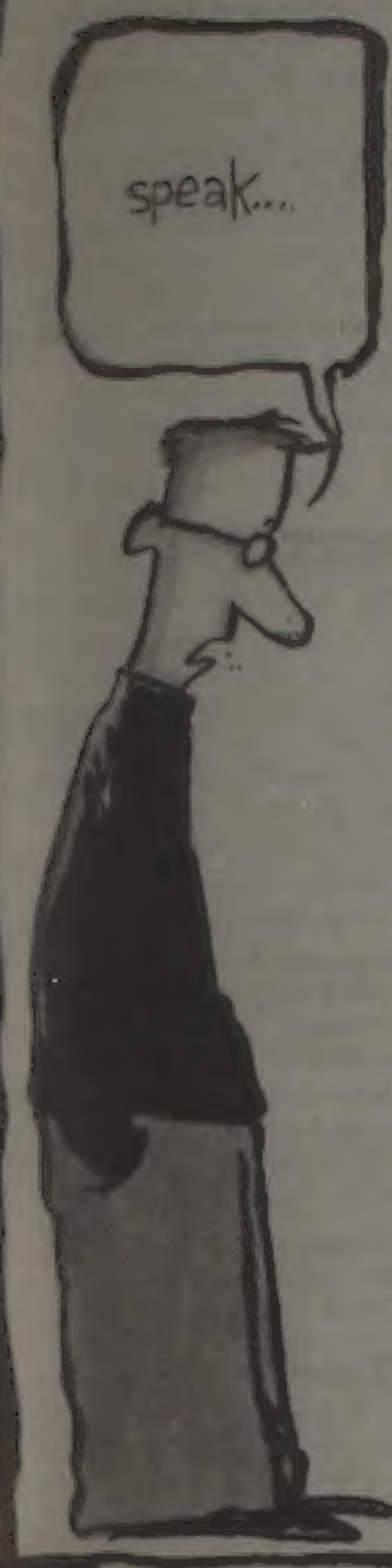
**SUSSEX GALLERIES** 290 Saddle Creek, 988-2266. Adults and kids art classes, professional instruction, with small





## HEY EDDIE! by GRASDAL

GRASDAL



oh, where to begin? Well, I woke up this morning around 6am and piddled on the carpet. Around 10 o'clock, I heard a noise out back and I barked my ass off until just past noon, when I ate some garbage from the trash bin. I bit the mailman, took a nap under the kitchen table and had that wicked dream where I chase this bunny across an open field. Later in the day, I chatted up that fluffy little poodle bitch across the alley and then I took another nap. The cat pissed me off with that stupid squeak toy and I dug up some....

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## artists to artists

The Sixth Annual MadCat Women's International Film Festival seeks to exhibit provocative and visionary works. Info @ www.somaglow.com/madcat or e-mail: MadCat at alionbear@earthlink.net with your name, address, phone etc. to get on the MadCat Mailing list. Deadlines: Apr. 30 and July 5, 2002. Entry Fee: \$10-30 Pay what you can afford!

The Alberta Society of Artists is currently taking applications for full membership. Open to all artists residing in Alberta. Deadline Mar. 1. Ph 426-0072 for application form and details. Leave your name, address, phone number.

THE CANADIAN COLLEGE OF PERFORMING ARTS will be holding auditions for entry into the college for Fall 2002 and summer performance/training program "Spirit of a Nation" at the Alberta College Conservatory of Music. Applicants should arrive half an hour prior to scheduled audition time to complete their application. Ph 250-595-9970 for details.

Wanted: Heated garage for full-sized Greyhound bus. Artist looking for space to renovate. Cheap/free. Could barter. Call Randa 431-0265.

Space available for a visual artist in shared 850 sq.ft. studio. Excellent lighting, ventilation, darkroom and parking. Location is close to downtown and galleries. Preference goes to any artist who can benefit from the darkroom space. Call Saskia @ 454-0505.

Seeking original one-act scripts for Jagged Edge Lunchbox Theatre's new season. Mail to: 329 Edmonton Centre, 10205-101 St. Edmonton, T5J 2Z2.

North Edmonton Sculpture Workshop seeks other artists making large sculpture for outdoor show. Send 5 images, CV, SASE to NESW, 10549-116 St., Edm., AB. T5H 3L8.

CASTING CALL: MAR. 2&3 M/F 18-30yrs. FOR THREE NAIT STUDENT MUSIC VIDEOS. Contact me <mailto:taramqueen@hotmail.com> or leave message @ 471-8527.

Call 483-3372 ask for Nancy. Looking for people interested in having their own business in a small downtown place. Please call.

Society of Student Artists: 16 U of A artists @ the P.I.T.S. 10154-103 St. Tue/Thu 3:30-7; Sat 10-5 closing party w/ the artists Mar 9, 6pm. Public welcome.

APPLY NOW! The Works Visual Arts Festival seeks artists, artisans, craftspersons, performance artists and restaurant vendors. Festival (June 21-July 3, 2002). www.theworks.ab.ca, Ph (780) 426-2122. Deadlines: Mar. 22 and Mar. 27.

"Good-bye Blue Sky", a shocking tribute to Sept. 11. Can be seen at the Paris Market, Sat-Sun 10am-5pm (Strangely artistic).

Call for submissions by Arts à la Carte for an exhibit at Red Deer and District Museum. Deadline Apr. 1. Info: Glynis 342-5582.

3D cartoon project seeks pencil artist for character and storyboard sketches. RaVeN 445-8754; Anibus 722-3238.

Theatre Squared is holding auditions for the 10th Annual Carnival of Shrieking Youth. Mar. 1, 7-9pm; Mar. 3, 6-9pm. Arts Bams Classroom (10330-84 Ave.) e-mail: theatresquared@powersurf.com. Ph 499-1271.

Theatre Squared is seeking volunteer youth (under 25) Directors and Stage Managers for the 10th Annual Carnival of Shrieking Youth. Ph 499-1271 e-mail: theatresquared@powersurf.com.

Bright, quiet DT studio to sublet Mar.-Sept. 2002. Great for single artist or shared by two or three. \$200/month. Ph Heather @ 420-6357.

Profiles Public Art Gallery seeking proposals from artists working in all styles and mediums for 2003 exhibitions. Info Ph Heidi Alther 460-4310. Deadline: SAT, Apr. 6.

## adult classifieds

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## artists to artists

The Alberta Foundation for the Arts invites artists to submit slides by Apr. 1 for possible purchase. Download applications from www.cd.gov.ab.ca or call (780) 427-9968, toll-free 310-0000.

## musicians

Attention musicians: local independent production company seeking music to put in our indie feature film. Send demo reels to: Stainless Steel Productions/Cullwing Entertainment #106 4220-139 Ave., Edmonton, T5Y 2Y2.

Singer/songwriter with track record, from Vancouver, looking for musicians to write, record, gig, folk/roots. Call Tim 914-1185.

Bass player and drummer wanted for original (mostly) country/folk/bluegrass band. Members incl. former Hiway 2 and Nonfiction songwriters. Ph Marc 433-3111; e-mail: tooga@powersurf.com.

Female singer wanted to fill upcoming vacant position in a professional female soul/R&B group age 17-20. Must be able to harmonize and have dance rhythm, devoted to music and free to travel. No cigarette or drug users. Ph Don 489-7462 e-mail: don@joycecomrecords.com

Free consultations for musicians, singers. OnStage performing artists evaluation program. SAT, Mar. 16, Ph Susan at Arts Touring Alliance of Alberta 420-0604.

Bass player and singer wanted for teenage band. Influences: Pavement, Sonic Youth, Sunny Day Real Estate, Mogwai. Call Geoff 490-5082.

Bass player, drummer wanted. Mostly original folk/country/bluegrass, songwriters formerly w/ Hiway 2 and Non-Fiction. Call Marc 433-3111.

Dedicated, experienced vocalist male/female required to complete line up for originals and Zeppelin/Hendrix material. Ph Greg 481-0744.

EPOCH Highly energetic band requires dynamic, hard hitting drummer with dedication and creativity. ART 964-4601 or Jesse 901-5451.

Resonance, hard rock band w/ CD on the way, seek drummer. Infl. include: Sabbath, Zeppelin Only inspired future rock stars needed. Call Pat @ 456-7107.

Female rock bassist needed. Must read or have pro ears. Call Greg 463-4520 demo available egotripband.com.

Bass player and drummer wanted for original (mostly) country/folk/bluegrass band. Members incl. former Hiway 2 and Nonfiction songwriters. Call Marc @ 433-3111.

Experienced cover band looking for a solid drummer for week-end gigs. Call John at 910-5907.

Rehearsal space needed for 3-piece band. Security and location important. Responsible and serious. Ph 992-9528 or 901-0084.

Gross Lobotomy seeking vocalist. Thrash, teeth metal. Leave message 475-6546. Contact Richard or Dan 604-9820 give it a shot.

Wanted: 30+ lead guitarist for an established '60s rock revival project. Vocals an asset. Serious enquiries only. Call Dan evenings 474-5960.

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## musicians

Wanted drummer to play in hard rock band. Call 988-0316.

Experienced female vocalist seeking weekend band or musicians for rock/country music. Call Shelly at 403-341-6606.

Lead rhythm guitar/vocalist/lyricist looking to form duo. High energy acoustic based band. Folk, rock, country, blues. Originals and cover. Have gigs. http://www.jamc.com. Ph Steve 471-1593

Serious band needs bass player. Post-rock. Infl. incl. Sonic Youth etc. 484-3930.

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## employment

ESL Explorers has positions for University graduates who want to teach English in Korea. No T.E.S.L. required. Airfare and accommodations provided. Angela @ 403-609-4325.

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## volunteers

Can you spare one morning or afternoon a week? The Learning Centre Literacy Association is looking for people to help adults develop their literacy skills. Volunteer at the Centre and help others make positive changes for themselves and their communities. Contact Phyllis at 429-0675.

Volunteer graphic designer required for a new, youth oriented magazine. For more info pls. e-mail eva@youthone.com

Participants for research on emotional experiences of previously suicidal individuals with counselling experience. Also interested in journals. Contact Jody Sark (U of A) 451-2549, Supervisor Dr. Barbara Paulson 492-5298. Token of appreciation.

Fight violence against women! Volunteers needed for benefit production of The Vagina Monologues. Contact Tracey at tracey-world2002@yahoo.co.uk for details.

THE SUPPORT NETWORK Are you experiencing difficulty in your life? We all face crisis at one time or another - you are not alone. The Distress Line is open 24 hours a day (482-4357).

VOLUNTEER DRIVERS WANTED  
Seniors Driving Centre, General Hospital, for information on how you can help Ph 732-1221.

Food Not Bombs  
Local anti-poverty group  
Ph 988-3699  
Foodnotbombs.iscool.net

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